

Vol. XIV

(WHOLE No. 59)

No 2

# The Architectural Record

August, 1903

25¢

## CONTENTS

25¢

- HOW A RICH MAN MAY LIVE IN  
PARIS. (Illustrated). . . . . 79  
*Maurice Guillemot.*
- A FORGOTTEN COLONIAL CHURCH,  
(Illustrated). . . . . 93  
*H. W. Desmond.*
- HOUSE OF F. H. DAVIS, ESQ.,  
AT ELIZABETH, N. J.  
(Illustrated). . . . . 107  
*Chas. P. H. Gilbert, Architect.*
- IMPROVEMENT OF THE CHANDELIER  
FOR GAS AND ELECTRIC LIGHTING  
(Illustrated). . . . . 117  
*J. Hallard.*
- THE FURNITURE EXHIBITION IN PARIS  
(Illustrated). . . . . 126  
*A. Hutton.*
- THE ARCHITECT'S PORTFOLIO. . . . . 135
- TECHNICAL DEPARTMENT. . . . . 154

Subscription Yearly, \$3.00

PUBLISHED MONTHLY BY  
THE ARCHITECTURAL RECORD CO.  
14 & 16 VESSEY ST., NEW YORK CITY

Entered as "Second Class Matter" in the Post Office at New York N. Y.



No. 25 AVENUE DU BOIS, PARIS.

The

# Architectural Record.

VOL. XIV.

AUGUST, 1903.

NO. 2.

## HOW A RICH MAN MAY LIVE IN PARIS.

MY friend X—— had decided to come to Paris to live and asked me to meet him on his arrival here. I knew just what he was in the habit of spending, his tastes, his love of luxury and comfort and, as I had seen the various houses in which he had lived, it was easy for me to find him just what he wanted. It was useless to look out for a dwelling for him in some narrow street in the heart of the city, where he would hear all the bustle and noise of the densely inhabited and commercial part of Paris. I knew he would want plenty of space and fresh air, a house of good appearance, and that he would like to be near the country without being too far away from all the diversions of city life. The new buildings in the Avenue du Bois seemed to me most suitable for him. The charm of this part of Paris begins with the Champs Elysées, that glorious ascent to the Arc de Triomphe, the view from which takes in the Louvre Palace, the Tuileries Gardens, the huge Place de la Concorde, branching off at the Alexander III. Bridge with the Grand and Petit Palaces on either side. Under the shade of the trees are restaurants and concert cafés. The branches of the trees join those of the gardens of the Elysées, the residence of the president. The Avenue des Champs Elysées finishes at the gigantic cross-way, known as the Place de l'Etoile, from which all the avenues radiate like so many beams from a star. As all the carriages take this route for the daily promenade, the president driving in his phaeton, is saluted by all the celebrities of Paris in the worlds of art, finance and fashion. This long procession of carriages, four or five abreast, is a sight which is unique in the world, and which may well be envied by other capitals, as nothing approaching it is to be seen either in Vienna, London or St. Petersburg. The monument itself, the Triumphal Arch, on

Copyright, 1903, by "The Architectural Record Company." All rights reserved.  
Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y., Act of  
Congress, of March 3d, 1879.

Vol. XIV.—No. 2.—Sig. 1.

which the great sculptor Rude, has inscribed one of the finest pages of statuary the world has ever seen, dominates the horizon and appears to be the barrier which separates the city, all intersected with tram lines for the use of the toilers, and the fashionable suburbs of the wealthy and leisured class. On the one side arteries of indefinite length, carrying along hither and thither the vital forces of civilization and progress, establishing the indispensable means of communication, enabling the workman to get to his factory, the clerk to his office, the engineer to his buildings. On the other side of the huge arch a gentle descent towards the Bois, with its riding track, its wide footpaths for promenaders, its green lawns, beds of flowers and shrubs, brilliant colors and soft



ENTRANCE IN BOIS DE BOULOGNE.

perfumes, its luxurious dwellings on each side, with large windows, imposing-looking entrances and ornate decoration. There are private houses and apartment houses with gardens, which seem to form part of the ground floors and courtyards leading to the stables and coach-houses and, thanks to a fancy for retrospective art which has cost its owner a considerable sum of money, a copy of the Trianon Palace, hemmed in by a motor car manufactory, stands out in relief against the sky. Its style of architecture gives it the appearance of a roofless palace with columns of pink marble, its countless windows look cold and severe, and its quaint iron gates flash with gold. Versailles at the corner of the Avenue Malakoff, Blois on the Place Malesherbes, Rotterdam in the Rue Eugène Fachat, all these constructions are errors of taste, æsthetic

heresies, which should be pointed out so that similar imitations may be avoided. They are of course mere details, the importance of which should not be exaggerated, as they are only trifles which are quite lost sight of in the *ensemble*. The Avenue du Bois is about 135 yards wide and descends in a straight line from the Place de l'Etoile to the Porte Dauphine, a length of some 1,451 yards, after which it disappears among the verdure of the Bois de Boulogne with the sombre outlines of Mont Valérien for a background. This entrance to the Bois is always very animated. There are chairs arranged in rows at the spot known as the Potinière or Gossip Corner, where half the people assemble to



AVENUE DU BOIS, PARIS.

watch the other half pass by. A little further on is a monument erected to Alphand, by a grateful city in token of thanks to the man who designed and carried out the plans for its adornment. The statue stands out among the trees on the right side of the avenue; the group by Dalou in the center of a hemicycle is a testimony of history, a realistic glorification of the man whose name like Haussmann's is associated with the Paris of to-day. A still more modern touch is the style of the entrance to the Metropolitan railway stations, light, graceful looking constructions, representing flowers in metal, designed by the ingenious artist, Guimard. Whilst the trains are rushing along underground, by a sort of coquetry the feverish haste is hidden from sight, and all is calm and peaceful above ground. The houses here are rich and new

looking, but the architecture has the same spacious and stately appearance as the capital it represents. There is no exaggeration, but a sobriety of decoration which is in excellent taste, there is a harmony about everything which is not spoiled by any eccentricities of the façades. The buildings in this part of Paris are too recent to evoke any memories of the past, but they appear to keep up the traditions of luxury peculiar to the close of the Second Empire, connecting as it were, the past and present, preparing us for the styles of the future, whilst respecting the special qualities of our race.



THE CHAMPS ELYSÉES, PARIS.

This Avenue du Bois is the gem of Paris, set as it is by Nature itself, a nature which has been cultivated, but which is not disfigured by all those newspaper stalls, advertisement columns, letter boxes and construction of every kind which are seen elsewhere. The scenery here is respected and probably will be for a long time to come. The buildings on either side of the avenue suffice to conceal from view the tumult and bustle of the busier parts of Paris, forming a curtain which shuts off the densely inhabited dwellings which are so near to it.

It was here that I took my friend X—. We walked along and he was most enthusiastic over the width, the space and the beauty of the perspective, fading away as it does amongst the

verdure which softens the outlines of the buildings, and veils with its inextricable branches the ugly trenches of the fortifications. As one walks along one entirely forgets that by turning back towards the east, one would soon be in the midst of streets, boulevards, busy thoroughfares, faubourgs smoky with manufactories, and strange kinds of attics and dens, hidden places of mystery and crime. Existence in the Avenue du Bois appears to be sumptuous, hygienic and luxurious; there is nothing of the coldness, the severity and strict etiquette of the aristocratic Faubourg St. Germain, neither are there all the bawbles and tapestries of the Monceau and Marbeuf districts, but a solid, substantial ease and



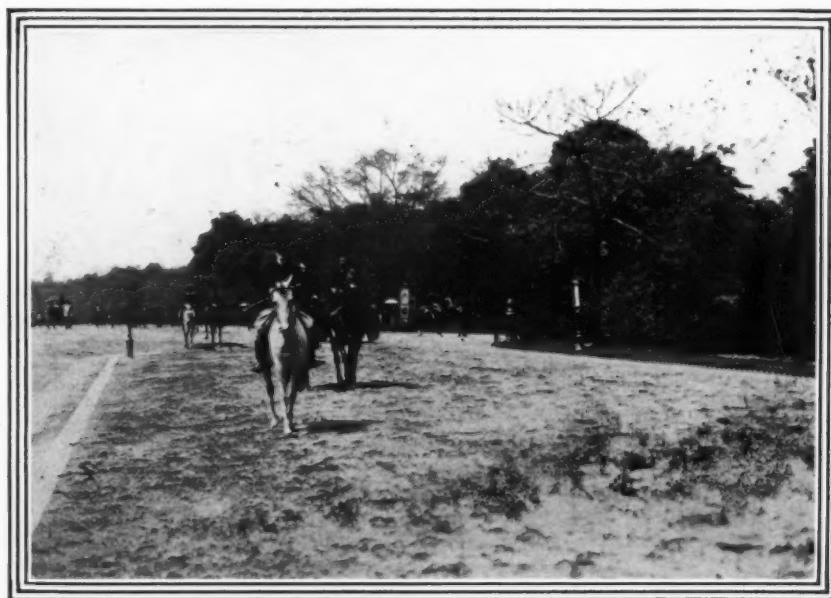
PLACE DE L'ETOILE, PARIS.

wealth, giving a sense of repose and security. From the windows of the houses one can see the daily procession of carriages on the way to the Bois, without being obliged to take part in it, and this is one of the great advantages of the houses and flats situated here, making it a most suitable locality for foreigners.

As the rule is that houses and villas shall increase and multiply on the west side of Paris, even from a financial point of view, it is better to take up one's abode here, as land will become more and more valuable and thanks to the proximity of the Bois de Boulogne, nothing can be built which can cause it to deteriorate. Private houses will perhaps be pulled down and apartment houses

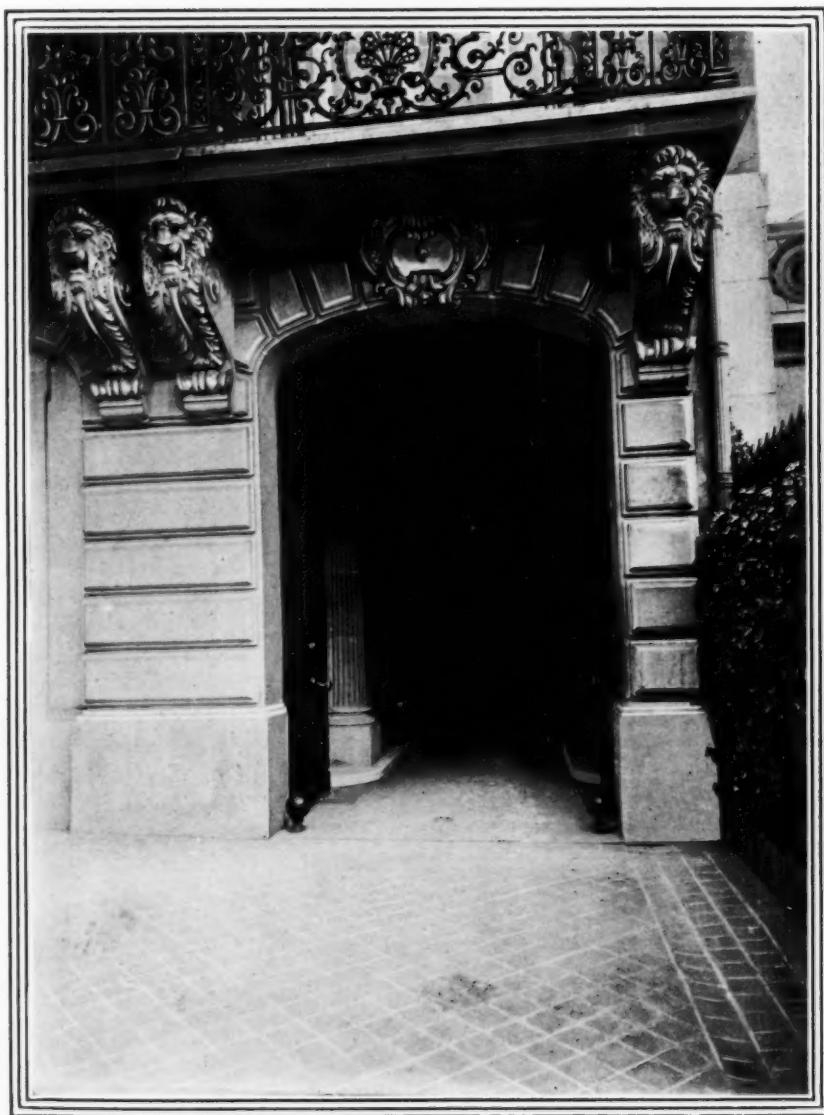
of five or six stories put up in the place of those of two stories, but the general aspect will remain the same. The wide avenue itself with its lawns, beds of flowers, riding tracks and trees will always be picturesque and beautiful, and nothing further can be done to improve it, as it is already perfect.

We had just arrived at this conclusion when we reached No. 25 of the avenue. Standing back from the road, from which it is separated by an iron grating entirely covered with ivy, the house attracts attention on account of its beautiful Corinthian style with its six embedded columns. The architect has made a mistake in repeating the same motive and superposing it in such a way that



AN ENTRANCE TO THE BOIS DE BOULOGNE, PARIS.

the balcony on the right of the third story looks like the base of another building added as an afterthought, the fronton also being dissimilar, there is a break in the harmony of the *ensemble* and the general effect of the building, standing out in relief against the sky, is that of so many Mansard roofs. Beside the ground floor, which is hidden from view by the trees of a small garden, the building consists of five stories. The first, third, and fifth have balconies extending the whole width of the house, while the second and fourth stories only have circular balconies in front of each window, corresponding with the bay of the entrance gate and the wide bay windows of the dining-rooms.



ENTRANCE TO No. 25 AVENUE DU BOIS, PARIS.



STAIRCASE IN No. 25 AVENUE DU BOIS, PARIS.

The entrance is a basket-handle arch, with mask-shaped keystones, such as were formerly used for armorial bearings, consoles with lions' heads, and wide embossed door posts. The vestibule, which is paved with mosaic and decorated with long mirrors, placed between the colonnades, leads to a courtyard, in which the carriages can turn and which is finished with green lattice work hiding from view the kitchens. Lamp posts of *rocaille* style are placed at intervals, and at night their light is reflected in the mirrors. On the left the hall porter's lodge looks on to the entrance to the house and on to the staircase. A double glass door leads on to this staircase, the plan of which is very fine. There is an estrade reached by a few steps, and then the staircase turns gently round with a balustrade of wrought iron with gorgeous scroll work, and very clearly defined arabesques. On looking up from the bottom the staircase forms a graceful spiral. A huge bronze candelabrum with five opal globes ornaments the landing, behind which a lobby with balustrade leads to the lift. As this is built independently it does not interfere with the symmetry and style of the rest.

The facings of the walls are panels of marble, finished with mouldings to form the frame and supported by the basement of the stairs. Substances of various tones of color have been used, the veinings of which are most effective. The staircase winds gently round and there are corner landings at intervals. A soft light is thrown from colored glass windows opening on to the courtyard of the house. Thick purple carpets deaden the sound and the stair-rods are of brass. The house, which was built some thirty years ago, cannot boast of all the comforts to be found at No. 68 (which we will describe in a future article), as it is so much more difficult to add improvements to a dwelling than to arrange for them in the original plan. The chief attraction of this house is its spaciousness and roominess. It has a something imposing about it, which reminds one more of the Louis XIV. style than of the Louis XV. and Louis XVI., to which modern art generally owes its principal inspiration. There is no affectation about it, nothing rugged or capricious; one sees nothing of the disconcerting over-decoration, which is often inexplicable; its lines are simple and regular, the rooms are high, airy and very light.

My friend X—— will take the suite on the first floor, but before going into details with regard to his installation we must consider his means. He has an income of \$30,000, which at the normal rate of exchange will bring him in 150,000 francs. He intends to stay nine months of the year in Paris, the remaining three at the seaside or watering places in the south of France, shooting, etc. He will therefore have to calculate as follows:



VIEWS OF THE SALON IN No. 25 AVENUE DU BOIS, PARIS.

	FRANCS.
Rent .....	20,000
Rates and taxes.....	3,500
Dress for his wife.....	20,000
Dress for himself.....	4,000
Stables and coach house for four horses, including rent of outhouses.....	7,000
Servants' wages.....	9,500
Provisions .....	20,000
Dinners and receptions.....	6,000
Theatre (a box for six persons), once a fortnight, at opera.....	3,000
Recreations of various kinds (theatres, concerts, etc.).....	5,000
Motor-car, including repairs and driver.....	6,500
Pocket money for wife.....	6,000
Pocket money for self.....	18,000
Charity .....	1,500
Traveling expenses.....	4,500
Various expenses (illness, accidents and reserve fund).....	20,000
	<hr/>
	154,500

## SERVANTS.

Butler .....	150
Valet .....	100
Coachman .....	120
Footman .....	90
Lady's maid and housemaid.....	150
Cook .....	100
Scullery maid.....	60
	<hr/>

$$770 \text{ francs a month} \times 12 = 9,240$$

These figures are not approximate, but are taken from an authentic account, and any modifications possible would only be very slight ones.

When once the furniture is in the flat, the pictures hung, flowers in the vases, the photographs which we reproduce will give some idea of the dwelling, particularly of the drawing and dining rooms. On entering the flat, one is in a vestibule with a large corridor leading from it filled with objects of art, glass cases full of collections, statues on pedestals, paintings, china, tapestries, etc. At the end of this corridor is the study, with dark draperies, severe looking wood panelling and bookcases to match. The drawing and dining rooms lead from the corridor and, together with the bedrooms, run the whole length of the front of the house. The decoration of the ceilings, walls and chimney pieces are embellished with moldings, cornices and sculptured work, here a harmony in

white and gold, there a symphony of greys, and elsewhere mauve and pink.

Every bedroom has a boudoir alcove, a dressing-room, bath room, etc.

The dining-room has a pantry leading out of it, which serves to unite the flat itself with the kitchen, linen room and the like, which form the second block of the house. The drawing-room is divided into two by a partition forming a panel in the middle, on which is painted Gustave Moreau's masterpiece, on each side are curtains drawn back to leave the opening free. The large drawing-room



THE DINING-ROOM, No. 25 AVENUE DU BOIS, PARIS.

is in this way completed by a second one, which is more homelike for evenings when the guests are not numerous, and by a smoke room, draped with Oriental hangings and leading in its turn to the study. This arrangement of the rooms is most convenient, both for the owners of the flat and for their guests. The great charm of this dwelling is the view from the windows and balconies. It is not panoramic such as the view from the heights of Passy or of the Trocadero, but there is a vast expanse to be seen. After the trees of the avenue there are those of the riding track. Opposite are the buildings recently put up by the insurance companies, the Comte de Castellane's Trianon Palace in pink marble, the

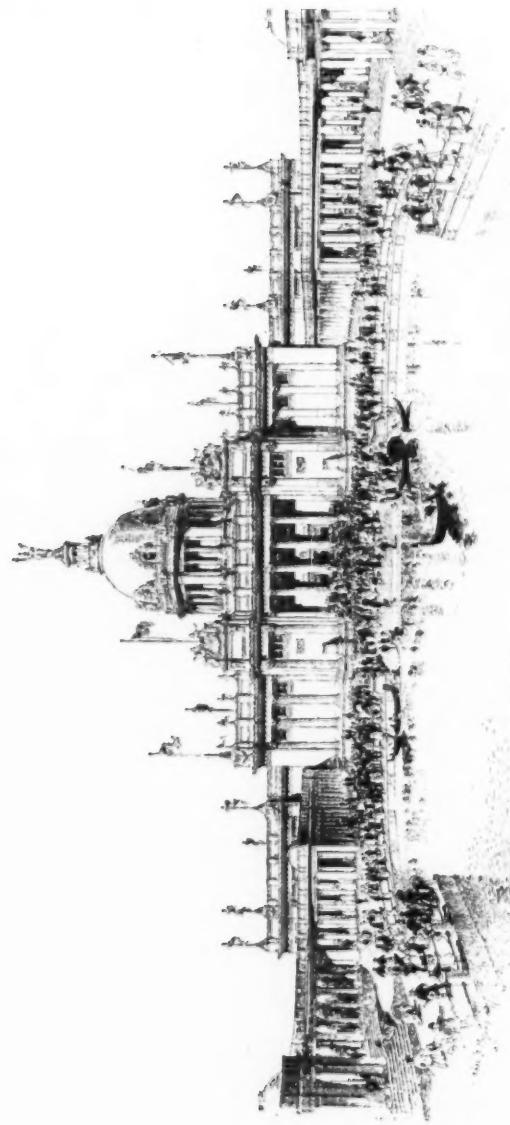
leafy horizons of the Bois, the distant hills of Courbevoie and Bécon, the wide horizon dominated by Mont Valéerien.

The scent of the trees near at hand is most fragrant, while from the balcony, the early morning and the delicious twilight effects are exquisite. One has the double charm of life and Nature, the carriages roll by, bearing along the aristocracy of birth, finance, art and exoticism. Every day this procession files by, a procession such as is not to be found elsewhere, for the Champs Elysées and the Avenue du Bois are the splendors of Paris.

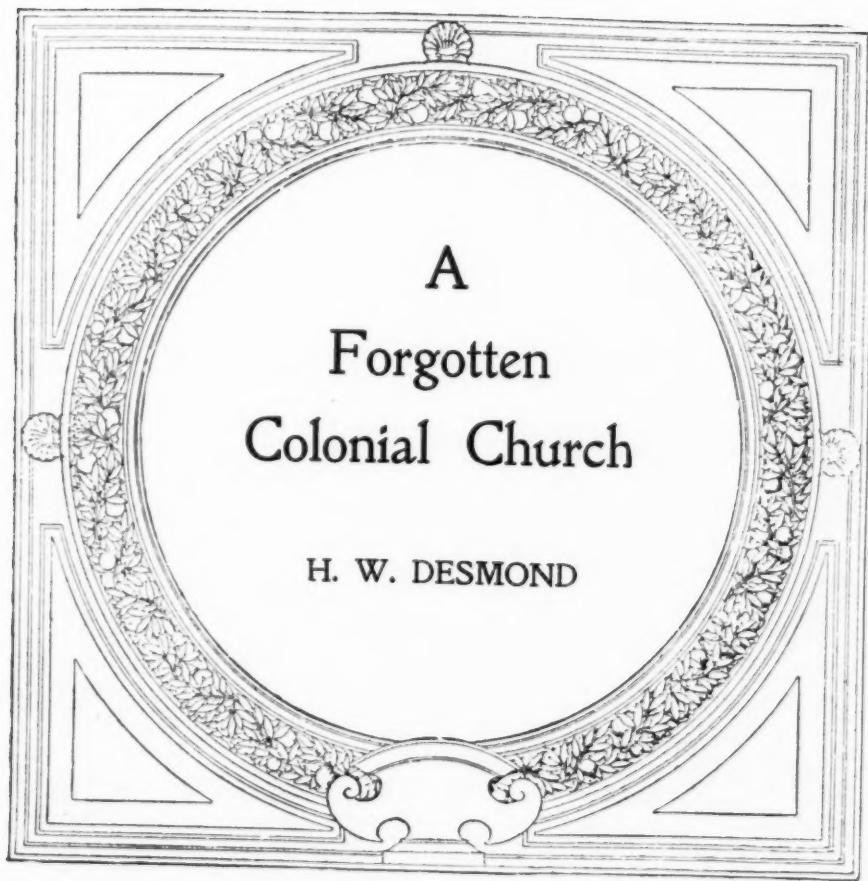
*Maurice Guillemot.*



THE BALZAC MONUMENT.



U. S. GOVERNMENT BUILDING, TRANS-MISSISSIPPI EXPOSITION, OMAHA, NEB.



A  
Forgotten  
Colonial Church

H. W. DESMOND

## ↓ A FORGOTTEN COLONIAL CHURCH.

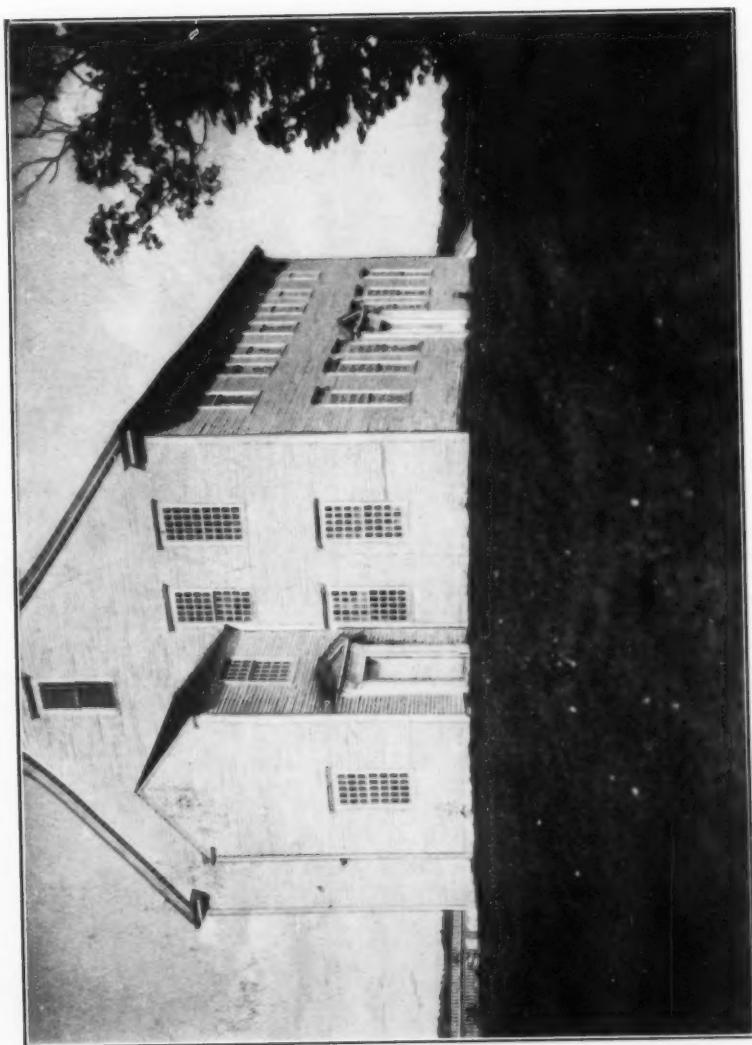
**T**HIS would be interesting to possess a tabulation of all churches in the United States that indubitably antedate the present century and yet preserve in the main, their original form and material. The making of a list of this character would undoubtedly bring to notice a number of half-forgotten buildings. One of these ancient survivals would be the structure that is illustrated here. It is a real "antique," a building isolated in the upper part of the Connecticut Valley by the change of social conditions and the drift of the tide of population. It is situated on an eminence above the main road that passes through the little village of Rockingham in Vermont—a settlement on the Rutland Railroad, near the southeastern corner of the State. Bellows Falls is the nearest modern town of importance. Rockingham itself consists of scattered homes of a small farming community. It can hardly be said to have a centre. It is only an incident on the wayside amid a landscape of rolling hills. The white church and the bare graveyard dominate the immediate locality and catch the eye of every passerby.

The residents of the township affectionately treasure the building, which embodies so much of their traditions. It is always well painted and preserved and the temptation to "improve" it seems never to have existed. The interior to-day is in its original primitive condition, except that the high pulpit has been cut down to a modest level and the old sounding-board that was above it has been removed. The square high-backed pews both on the main floor and in the gallery, extending around three sides of the structure, all remain as originally built when the edifice was erected in 1787 by vote of the town.

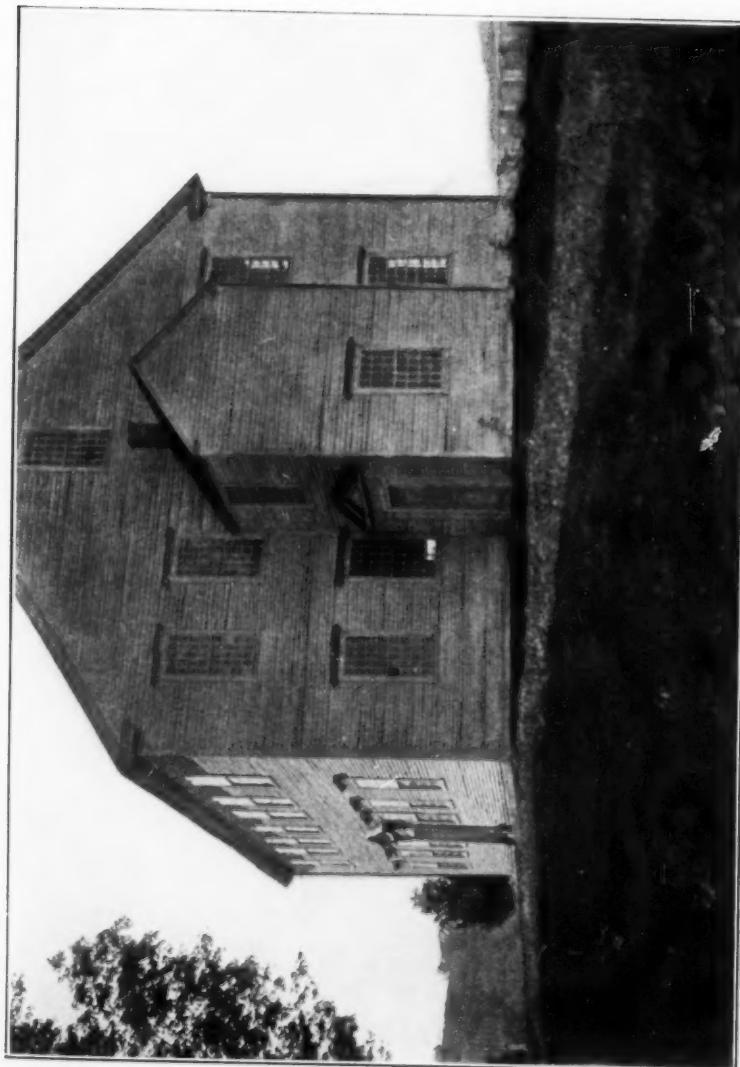
Before the present building existed the village possessed a smaller edifice, and the manner in which the older structure was replaced by its successor and the various changes made from time to time in the latter may be more clearly shown in the quaint language of the town records than in the diction of the present day. We may premise these extracts with the statement that the township was chartered by Governor Benning Wentworth of New Hampshire, by authority of King George II, under date of December 28, 1752. Of the seventy-four equal parcels of land included in the town granted by the charter, sixty-nine were granted to the named "Proprietors," two to Governor Wentworth, and one each for "the first settled Minister of the Gospel in said Town" for "the Society for the propagation of the Gospel in foreign Parts" and for "a Glebe for the Ministry of the Church of England." The ministers' lot was the exact geographical centre of the town.



ENTRANCE TO THE OLD CHURCH AT ROCKINGHAM, VERMONT.



THE OLD CHURCH AT ROCKINGHAM, VERMONT.



THE OLD CHURCH AT ROCKINGHAM, VERMONT.

**Extracts from the Early Town Records of Rockingham, Vt.**

June 20, 1771, the town voted "to build a meeting house fifty-five Feet Long and forty-five feet wide," and chose "John Hastings and Simeon Olcott of Charlestown and Thomas Sparhawk of Walepole to be a Committee to say where the meeting house shall be set."

March 25, 1772, it was voted "to Let out ye Ministers Lott to the highest bidder and that "Moses Wright be aLoud Eight Shillings bay money" for Going after Mr. hardin when he preacht in Rockingham

April 23, 1772, the Committee's choice of a lot for a meeting house was disapproved and it was voted that "the Meeting house Set on the hill West of David Pulsiphers house about thirty or forty Rods."

August 25, 1773, it was voted to "Build a small house 35 feet Long and 25 feet wide . . . for a meeting house till the town be able to Build a Larger," and that "Peter Evans Junr Samuell Taylor John Lovell be a Committee to Build said house."

October 27, 1773, the church was organized and Mr. Samuel Whiting was ordained as the first pastor.

November 24, 1773, it was voted "to Raise forty pounds York money to Defray the Charges of Building a meeting house."

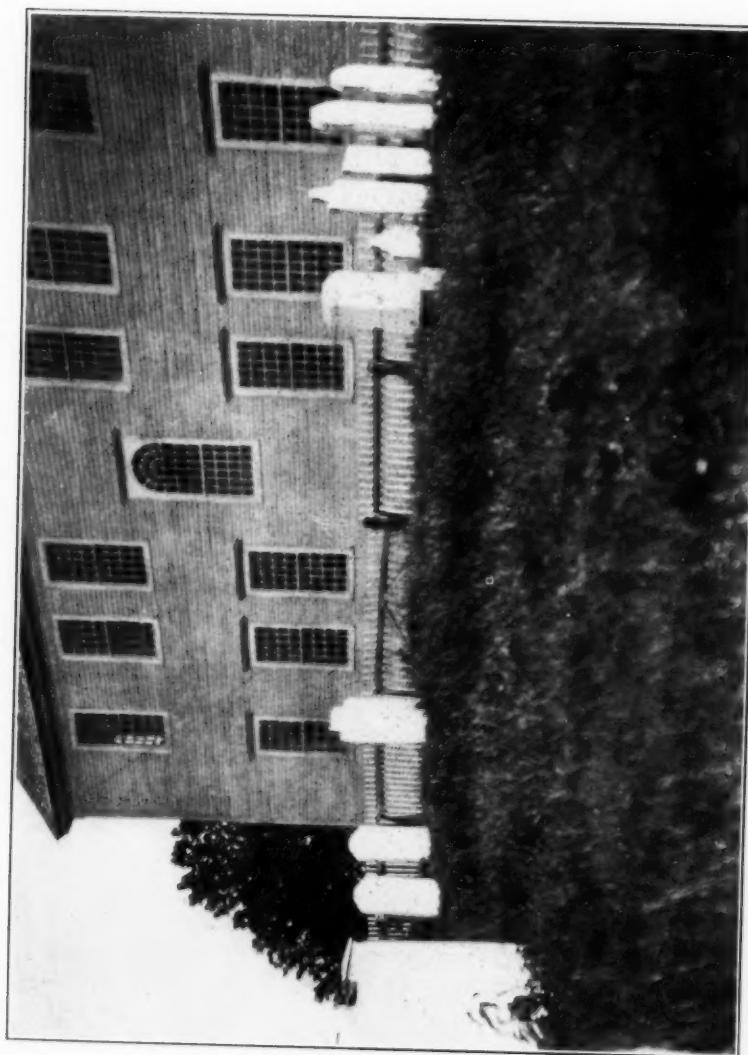
October 19, 1774, it was voted to add five feet to the width, and one foot and ten inches to the height and that "the trustees find four Galonds of Rum to Raise and frame said house."

December 12, 1774, town meeting was held for the first time in the meeting house and it was voted that "the Meeting house be excepted and the Committees accompts be aLoud;" also, "that there be a Roe of Wall Pews Round the meeting house and eight pews in the middle and three seats side the Alley next the pulpit;" also, "chose Oliver Lovell Esqr and Ensign Peter Evans and Sert Jonathan burtt Trustees to expend the money which is voted to be Raised In and about the meeting house."

January 5, 1781, it was voted "Unanimously to except the Revd Mr. Samuel Whiting to be their settled minister Agreeable to the Constitution of this State," and to pay him "His Salary yearly agreeable to a former Agreement made by him and the people as Long as he Remains their minister."

August 26, 1782, it was voted that "Majr Oliver Lovell Git the Deed acknowledged that David pulsipher Deseast Gave the Town to Set the meeting house on."

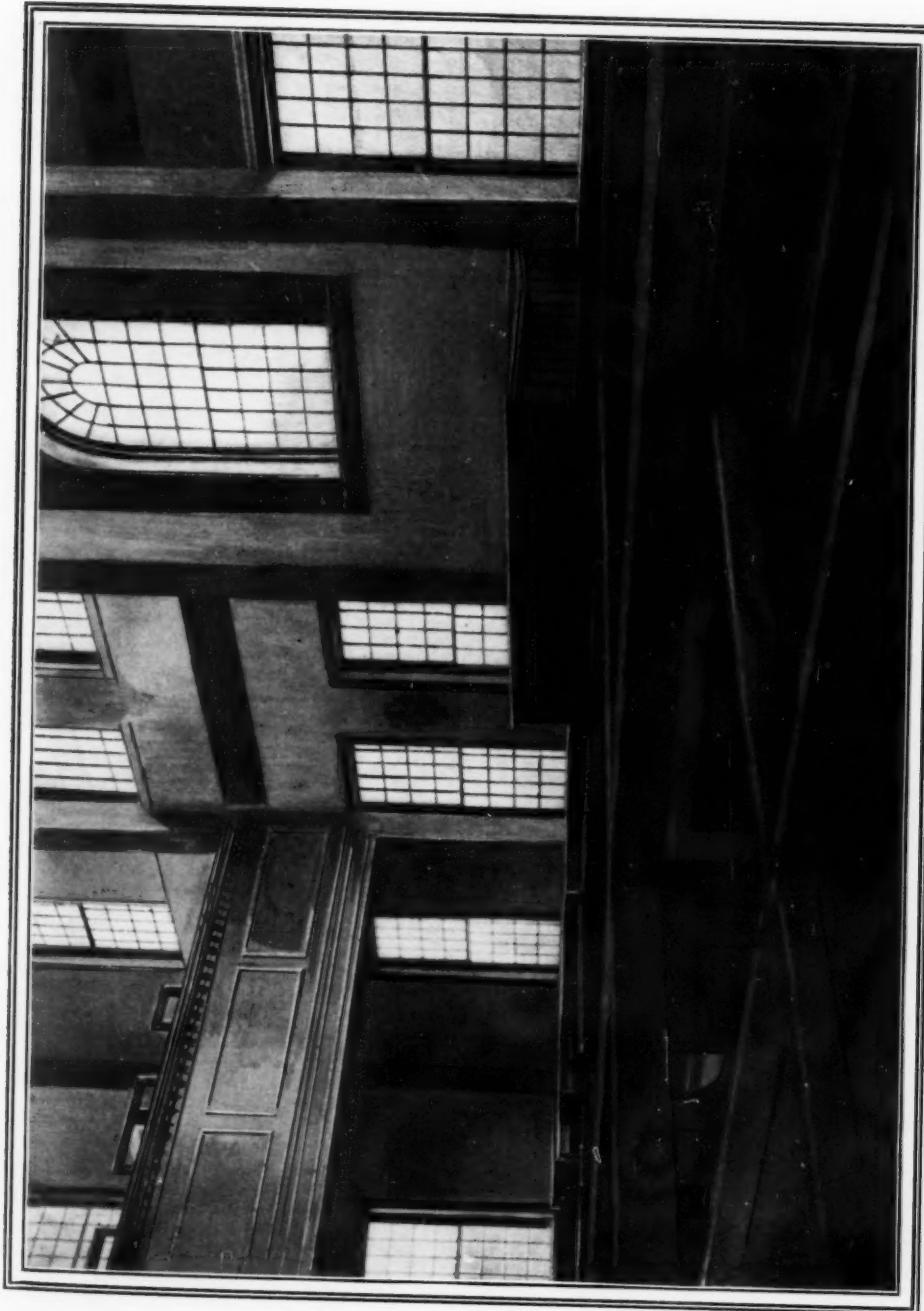
April 10, 1787, it was "2ly Voted that the Committee appointed by the Legislature of the State of Vermont to Build a town house in Rockingham are Directed to sell pews in said house to the highest



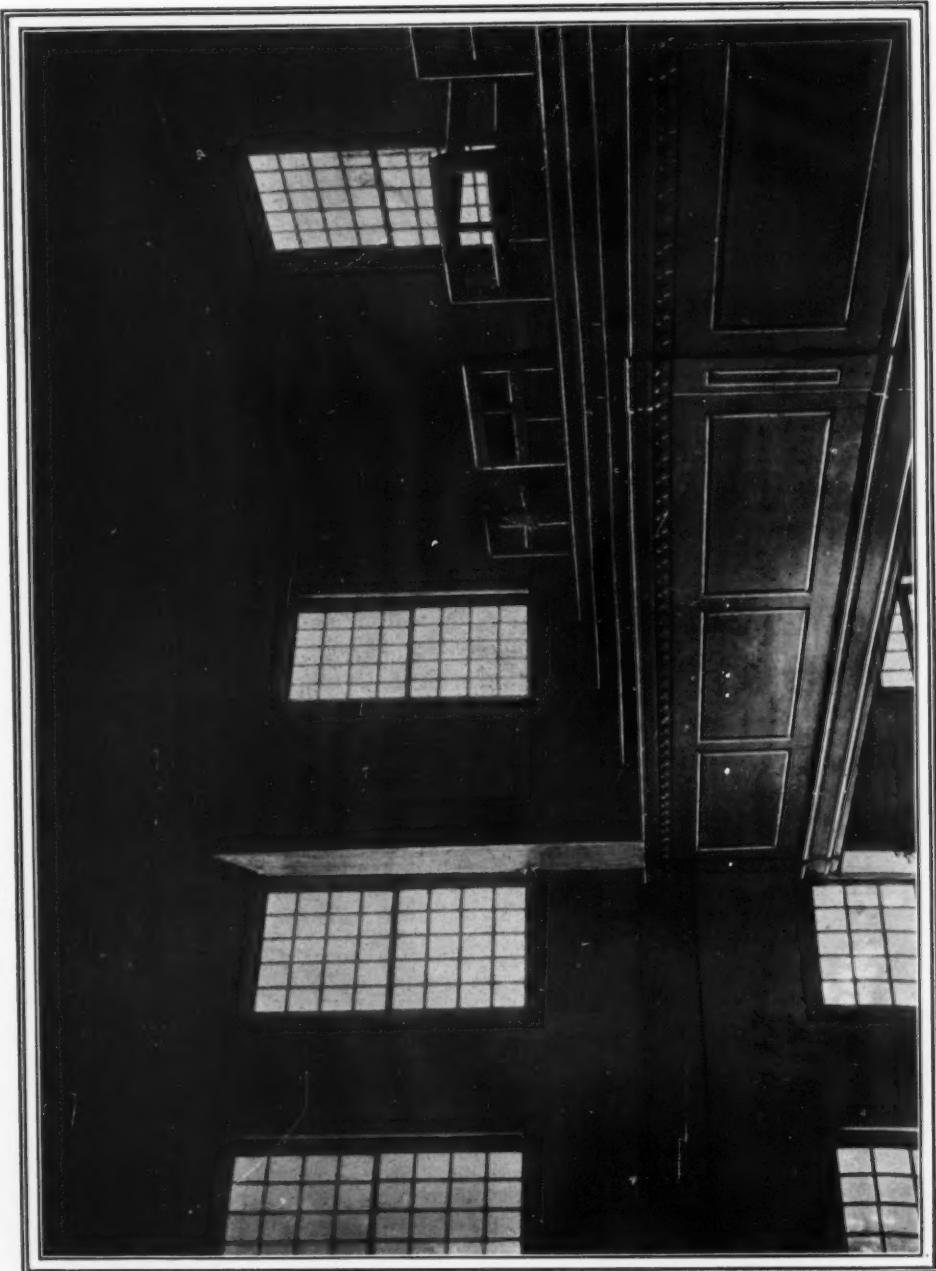
SIDE VIEW OF THE OLD CHURCH AT ROCKINGHAM, VERMONT.



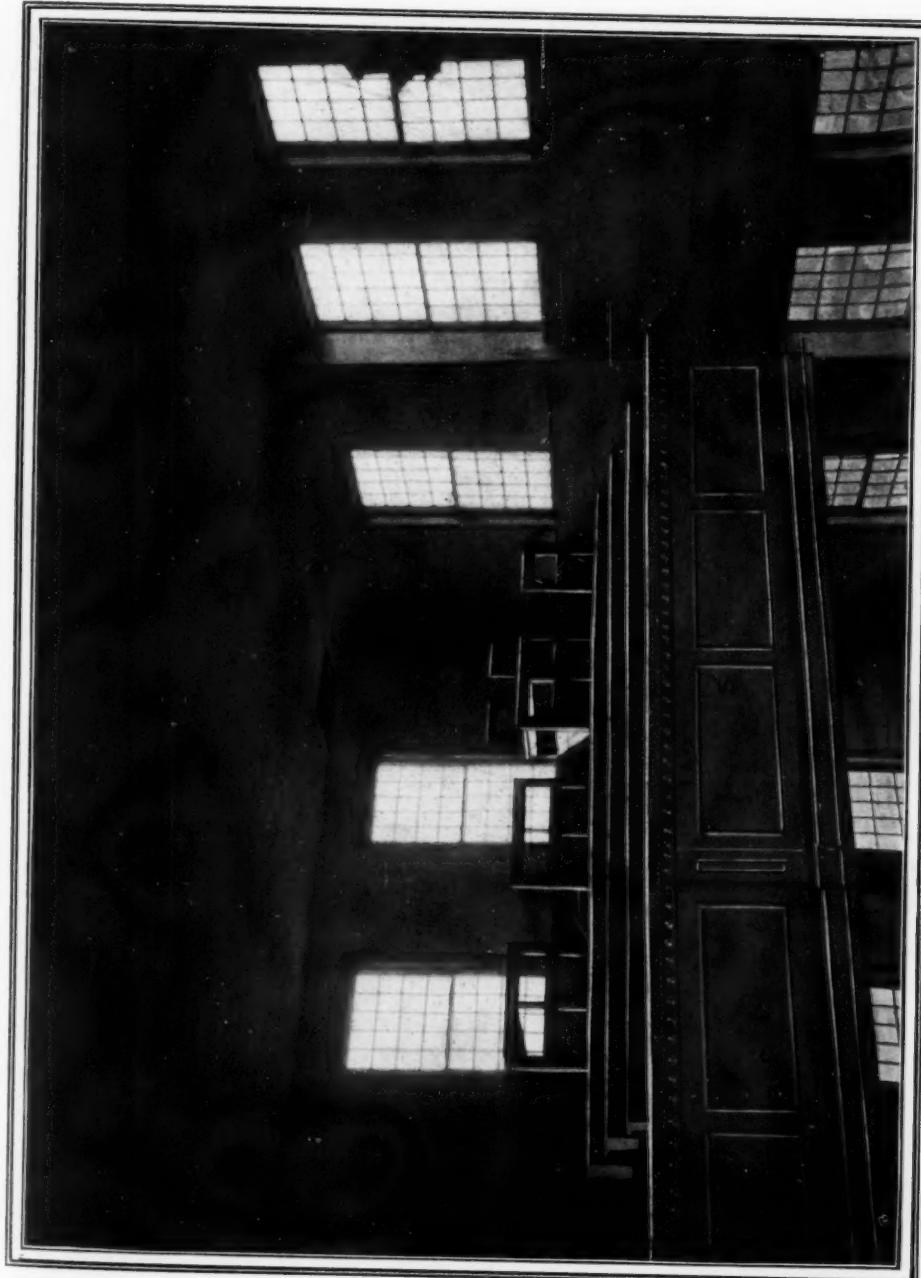
VIEW OF INTERIOR OF THE OLD CHURCH AT ROCKINGHAM, VERMONT.



VIEW OF PULPIT IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



A CORNER IN THE UPPER GALLERY IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



ANOTHER VIEW OF THE UPPER GALLERY IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.



VIEW OF UPPER GALLERY, FROM BELOW, IN THE OLD CHURCH AT ROCKINGHAM, VERMONT.

Bider for to raise money to be Laid out for the purpose of finishing sd house.

3ly Voted that the Committee Build the town house just as Large as Charlestown Meeting House as to the square of it.

4ly Voted to Build two porches one at each end.

5ly Voted to have the plan of the inside of sd House agreeable to the inside of the Meeting House in Charlestown.

8ly Voted to have the pews finished which are sold with the money which is given for sd Pews."

At an adjourned town meeting held April 24, 1787, it was "Voted to reconsider 3d vote (relative to the Bigness of the town House)."

"Voted to Build the town house forty four feet wide and fifty-six feet Long."

March 5th, 1792, on the article in the warrant "to see what use the Town will agree to Put the Town house to in sd town Voted that it shall be appropriated to the use of publick worship & Town meetings." At the same meeting it was voted "that the Congregational Society have their proportion of time in said house; also the Baptist, also the Episcopilians' Church though not formed into a Society." The use of the house was denied to the society of Universalists, but at a meeting held May 2, 1796, it was "Voted that the Universalists shall have their proportionable share of time in the meeting house according to what they have paid and bring in their Teacher on the first Day of the Week."

January 7, 1793, a committee was chosen to sell the old meeting house.

May 2, 1796, a committee was chosen "to Receive subscriptions towards finishing the meeting house."

March 20, 1797, the town "Chose David Pulsipher Samuel Cutler John Pulsipher James Walker Daniel Weaver A Committee to see who are willing to finish the meeting house in Rockingham."

March 19, 1798, the painting and glazing of the meeting house were put up at auction.

March 1, 1803, the key of the meeting house was struck off to the lowest bidder, James Marsh, who agreed to act as sexton for \$2.50 per year.

February 4, 1809, Rev. Mr. Whiting addressed a letter to the Selectmen, requesting them to insert a warrant in the town meeting, asking them for his dismissal. He was dismissed by the church, May 18th, 1809, but continued to reside in Rockingham until his death, May 16, 1819, in his 70th year.

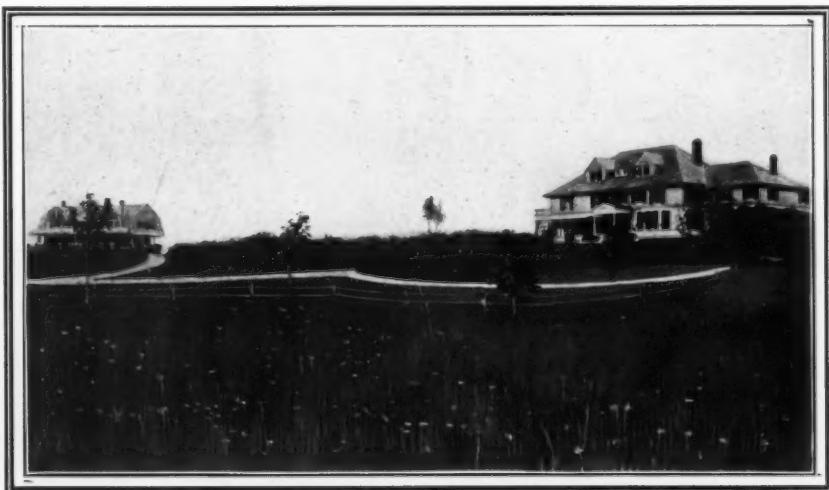
The next pastor, Rev. Elijah Wollage, was settled Nov. 6, 1818, and remained a little more than three years.

Rev. Samuel Mason began preaching August 1, 1836, was ordained as pastor Jan. 3, 1837, and was dismissed by a council Aug. 22, 1838.

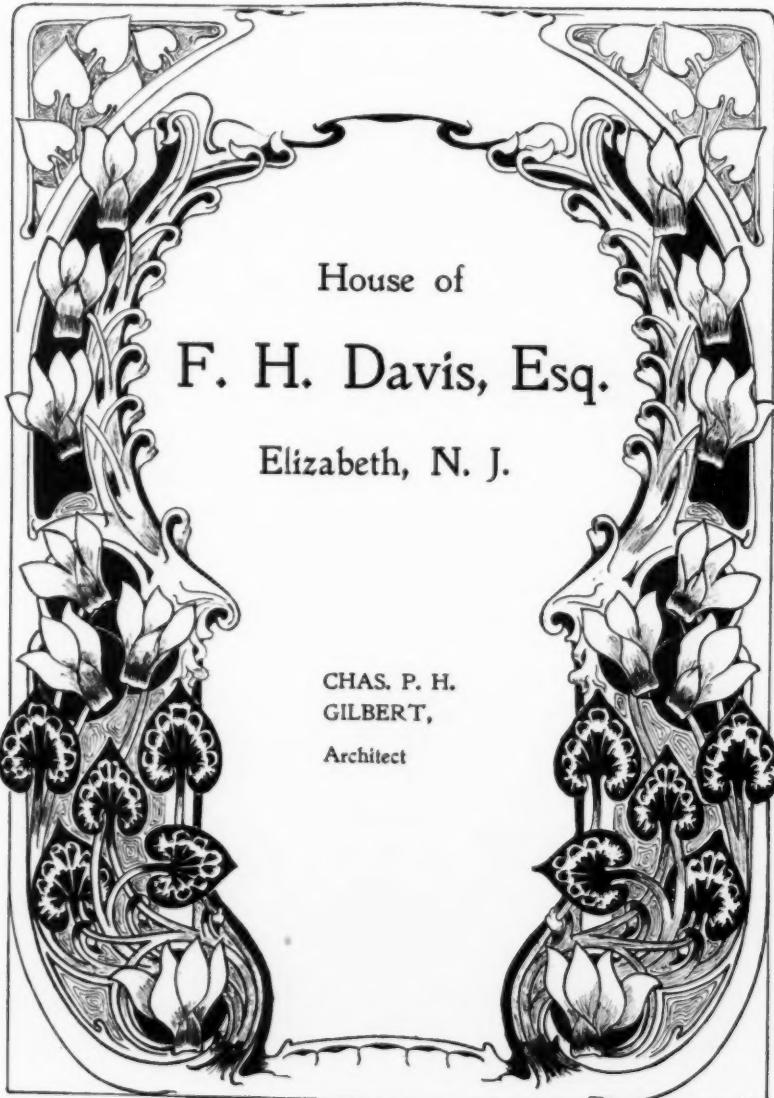
Rev. Broughton White an "aged, worthy minister," served as pastor for a short time in 1839, but does not appear to have been settled."

There seem to have been no regular religious services in the old church after the time of Mr. White. With the decline of the village of Rockingham, and the rise of the villages of Saxtons River and Bellows Falls, the churches established in those villages, in 1825 and 1850, respectively, seemed to have supplied the religious needs of the town. Occasional meetings are still held in the summer in the old church, and town meetings continued to be held there until 1868. On account of its age and historical interest, as well as the picturesqueness of the ancient village which reposes at the base of the elevation crowned by the old church and the adjacent burying ground, the venerable edifice draws many visitors annually.

---

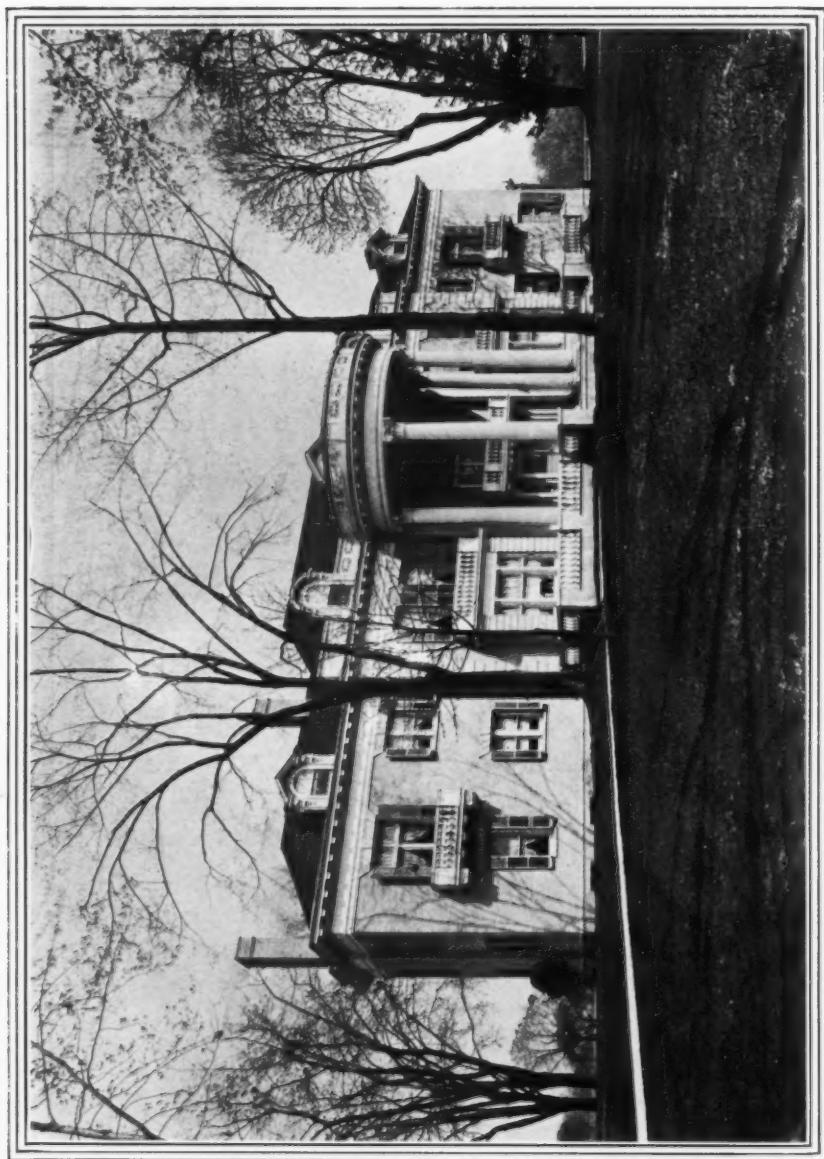


VIEW AT EASTHAMPTON, L. I.



House of  
F. H. Davis, Esq.  
Elizabeth, N. J.

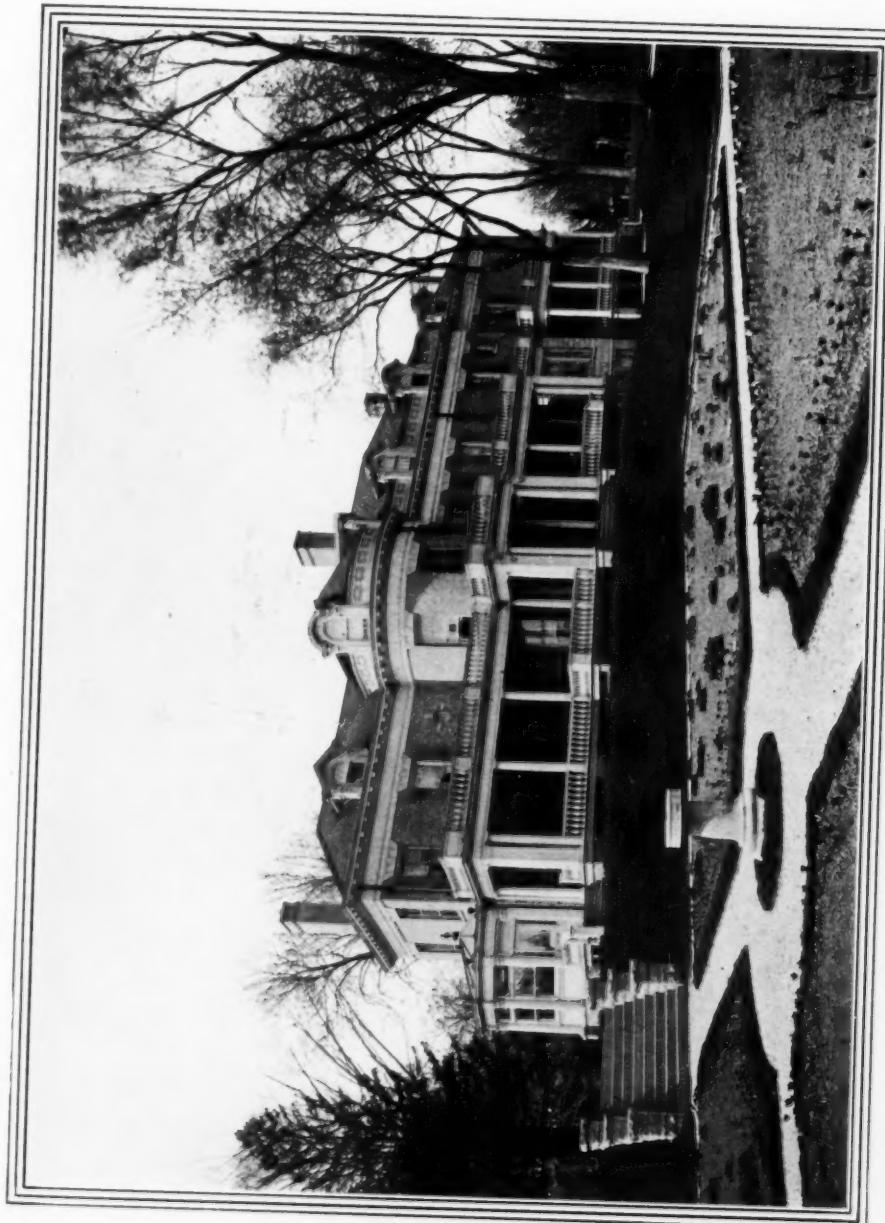
CHAS. P. H.  
GILBERT,  
Architect



Elizabeth, N. J.

EXTERIOR OF RESIDENCE OF F. H. DAVIS, ESQ.

Chas. P. H. Gilbert, Architect.



Elizabeth, N. J.

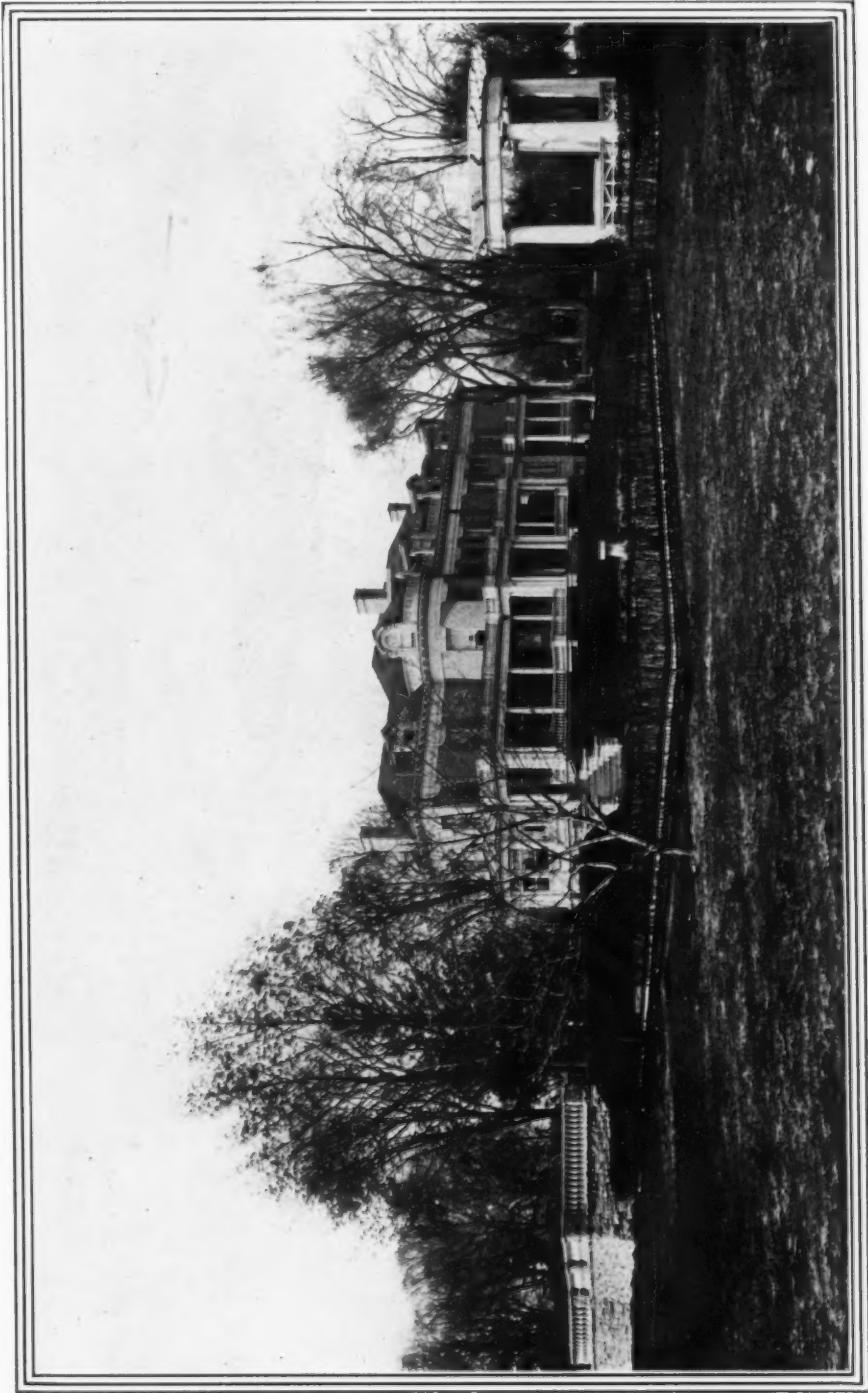
EXTERIOR OF RESIDENCE OF F. H. DAVIS, ESQ.

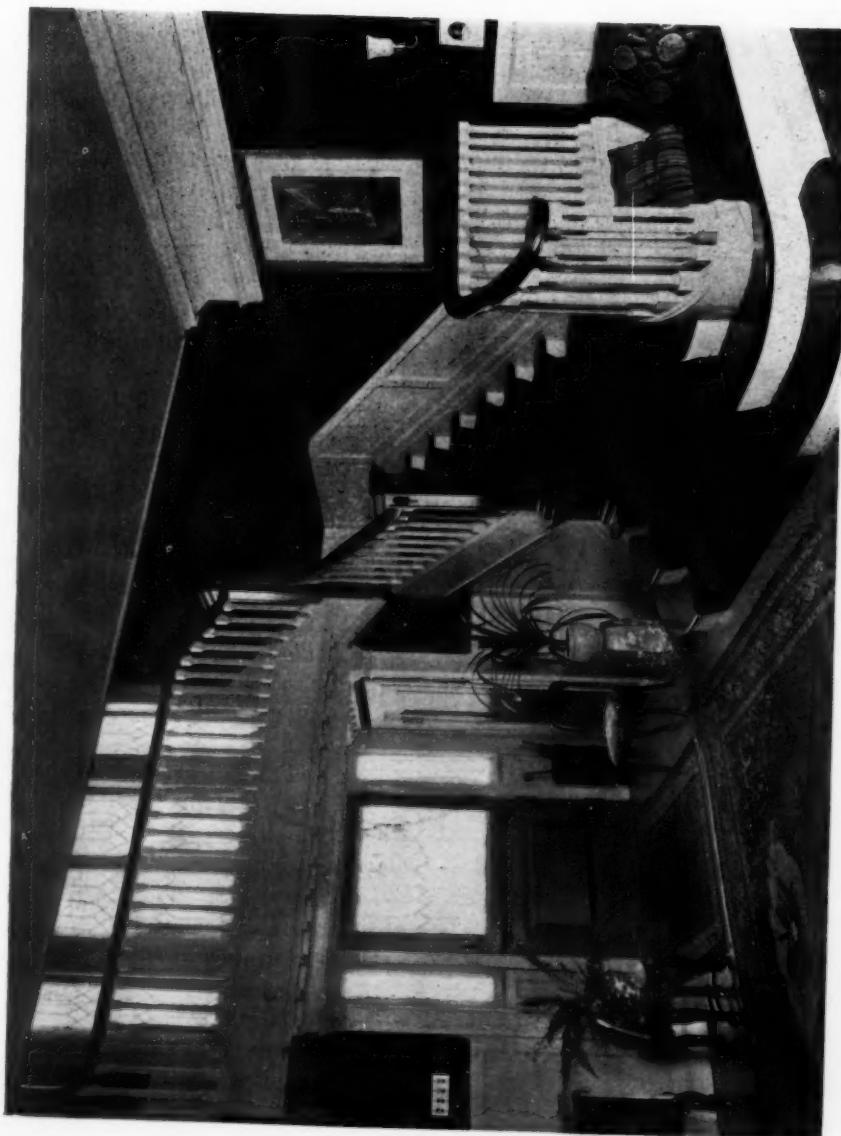
Chas. P. H. Gilbert, Architect.

Chas. P H. Gilbert, Architect.

RESIDENCE OF F. H. DAVIS, ESQ.

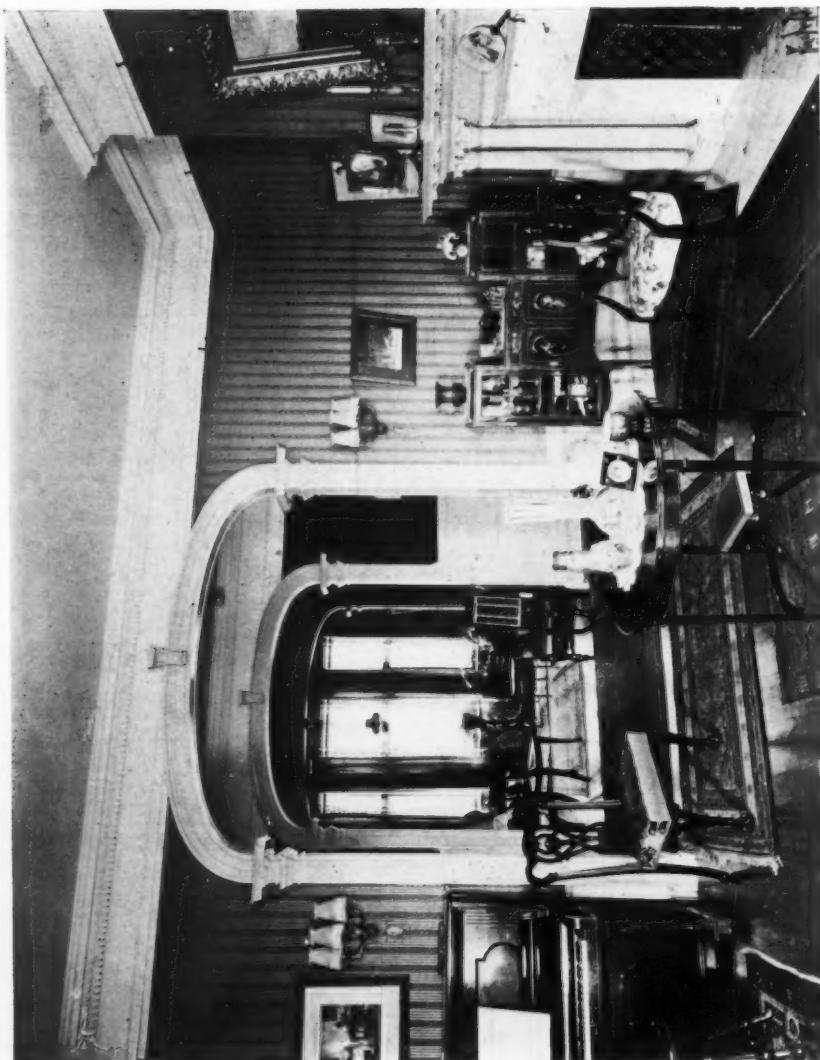
Elizabeth, N. J.





Elizabeth, N. J.

THE HALLWAY, RESIDENCE OF F. H. DAVIS, ESQ.  
Chas. P. H. Gilbert, Architect.

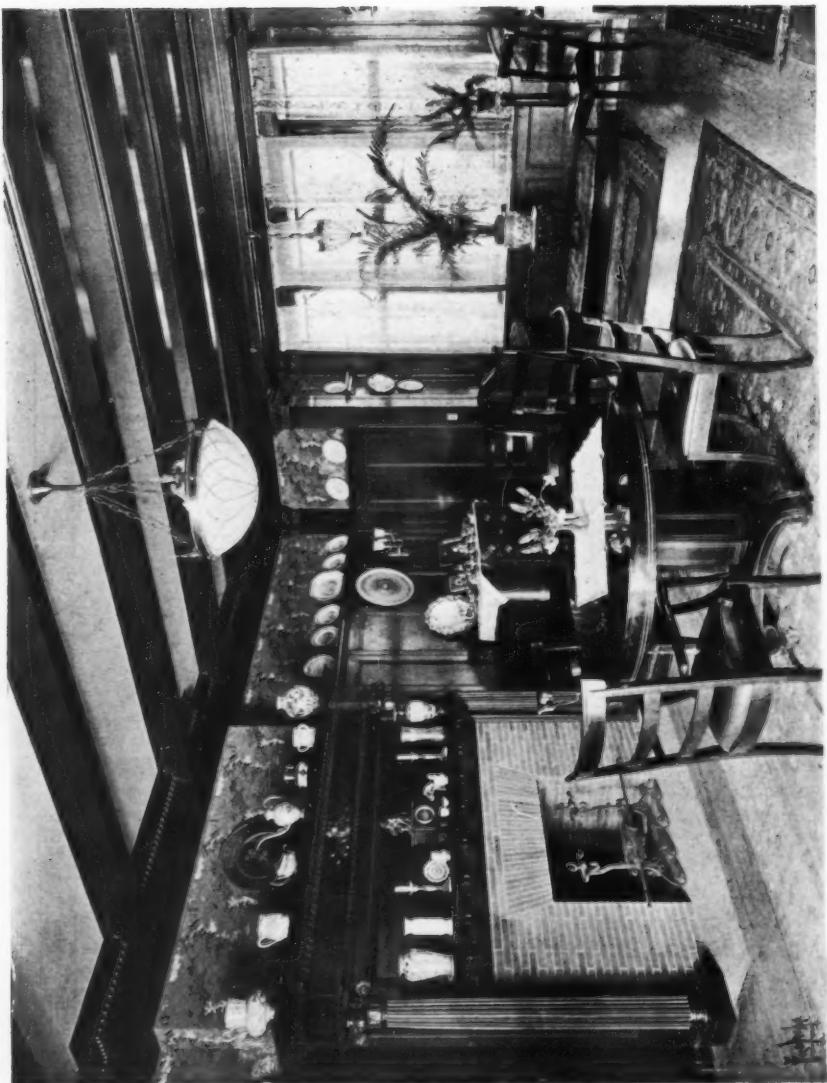


THE DRAWING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.  
Chas. P. H. Gilbert, Architect,

Elizabeth, N. J.

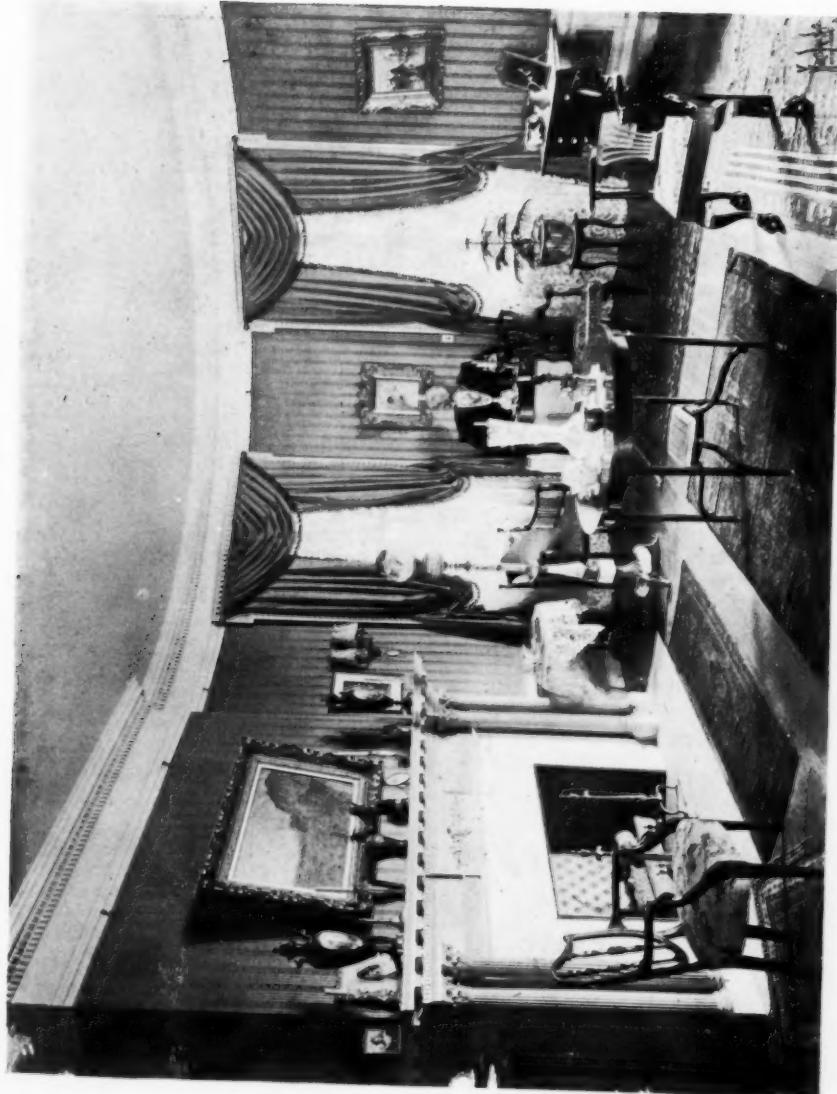


THE LIBRARY, RESIDENCE OF F. H. DAVIS, ESQ.  
Elizabeth, N. J. Chas. P. H. Gilbert, Architect.



THE DINING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.  
Chas. P. H. Gilbert, Architect.

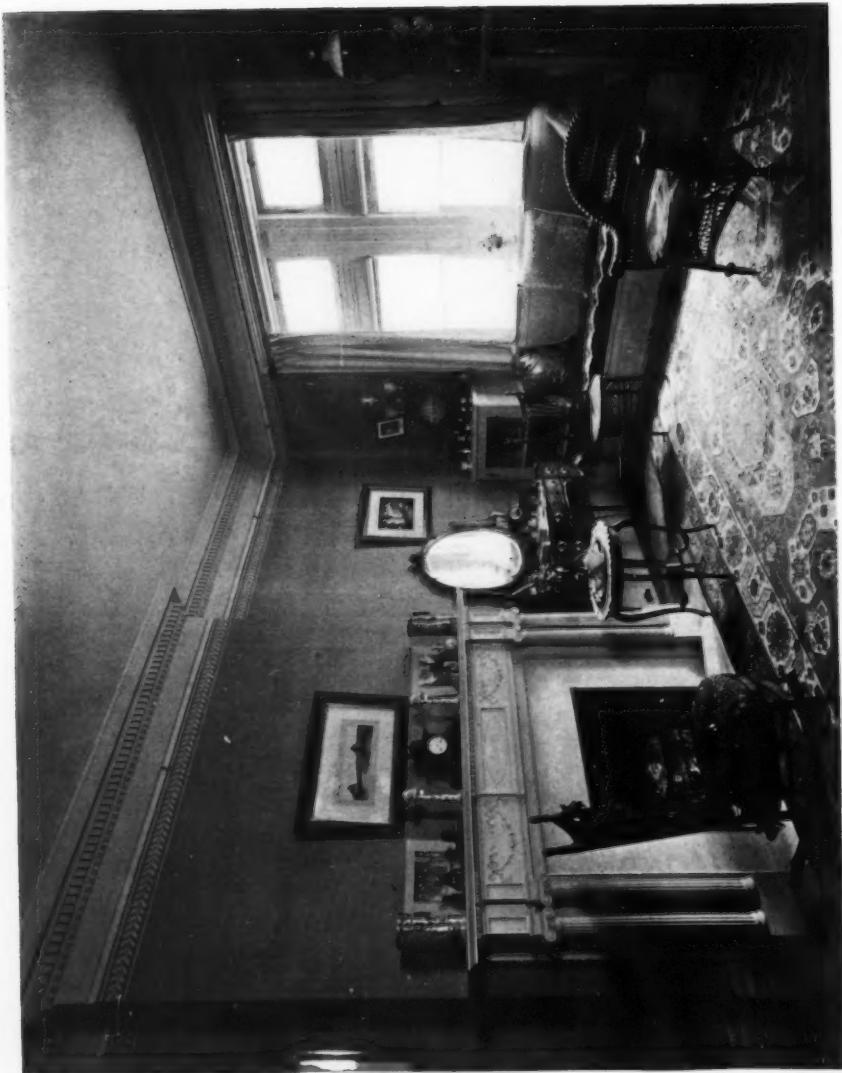
Elizabeth, N. J.



Elizabeth, N. J.

THE DRAWING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.

Chas. P. H. Gilbert, Architect.



A DRESSING-ROOM, RESIDENCE OF F. H. DAVIS, ESQ.  
Chas. P. H. Gilbert, Architect.

Elizabeth, N. J.

## IMPROVEMENT OF THE CHANDELIER FOR GAS AND ELECTRIC LIGHTING.

Of all the changes which modern progress has brought about during the last twenty-five years, there is certainly nothing which has been so completely revolutionized as the lighting of our homes.

It seems almost incredible that so short a time back we were all content to sit down to dinner under a gas chandelier of three or four burners, with a flood of yellow light falling on us, unsoftened by any shades, and a stuffy, gas-laden atmosphere.

Nor was this all, for in order to get the chandelier nearer to the dining table, the water-slide pendant had been invented, and only so far back as the year 1900 the British Medical journal, "The Lancet," protested strongly against this chandelier, which is still in use in hundreds of old-fashioned houses.

"If we do not go so far as to say that the water-slide gas pendant should be made illegal," says the "Lancet," "we certainly think that no prudent householder should put one into his house. It is never ornamental, it frequently occasions alarm, and in not a few instances it has been the cause of death. As every one knows, the principle of this chandelier is that of a water seal, which, of course, fails when there is no water in it."

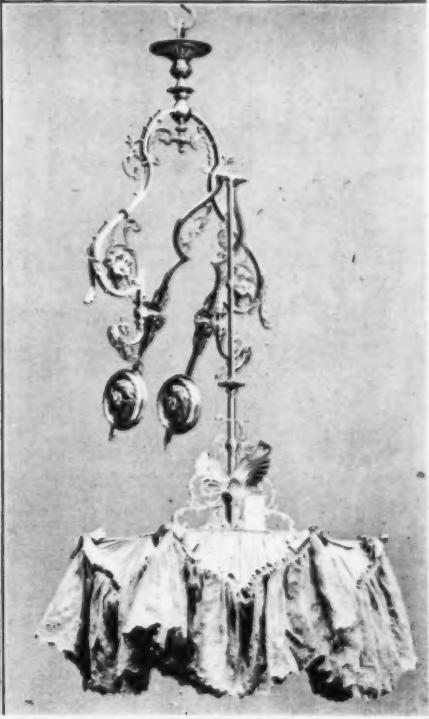
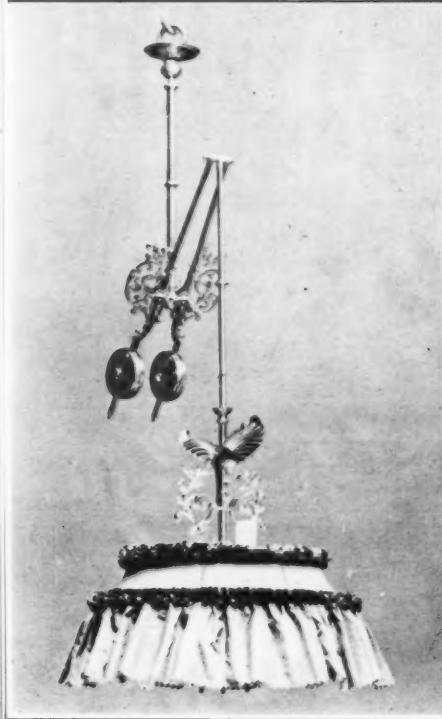
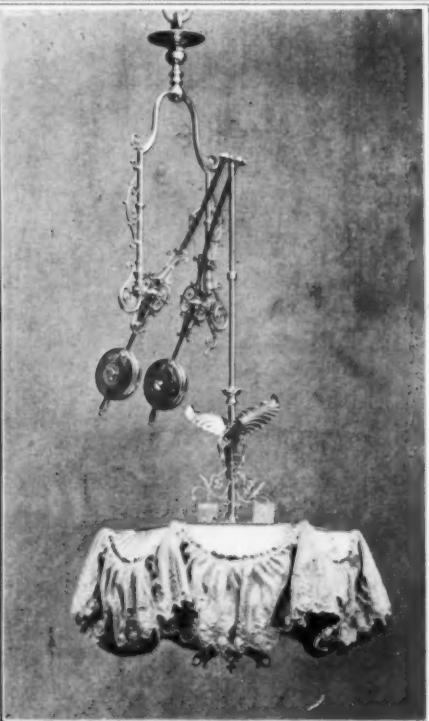
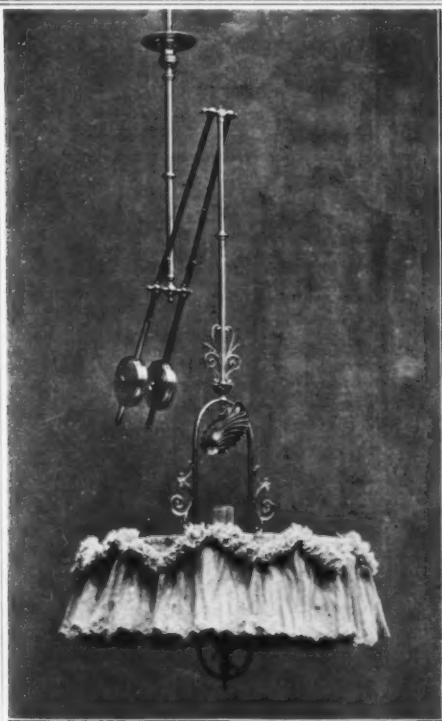
The subject was taken up in various papers, including the "Journal of Gas Lighting," and everyone entirely agreed with "The Lancet."

The great difficulty was, how to replace the sliding gas pendant. Very many householders fought shy of the electric light. The Wenham was tried, but as this was placed so high up it was not suitable for lighting the dinner table, nor yet the drawing-room.

The incandescent burner had been introduced, but the inconvenience of this was, that as the slightest jar broke the mantle, the pendant had to be stationary, and a fixed chandelier could not be placed low enough down. Few people are aware that a gas light suspended three feet above a table gives only one-ninth of the light on the table, which it would give if placed one foot above the table.

With the chandelier overhead the source of light shines directly on the eyes, and this causes the pupil of the eyes to contract, thus shutting out a corresponding amount of light from the objects looked at. It is just the same as in bright sunlight, when the sight is "dazzled" and the light, as it were, wasted.

\*Editor's Note.—The illustrations contained in this article are published by permission of Messrs. Best & Lloyd, Birmingham, England, and copyrighted by the "Architectural Record" in the United States.

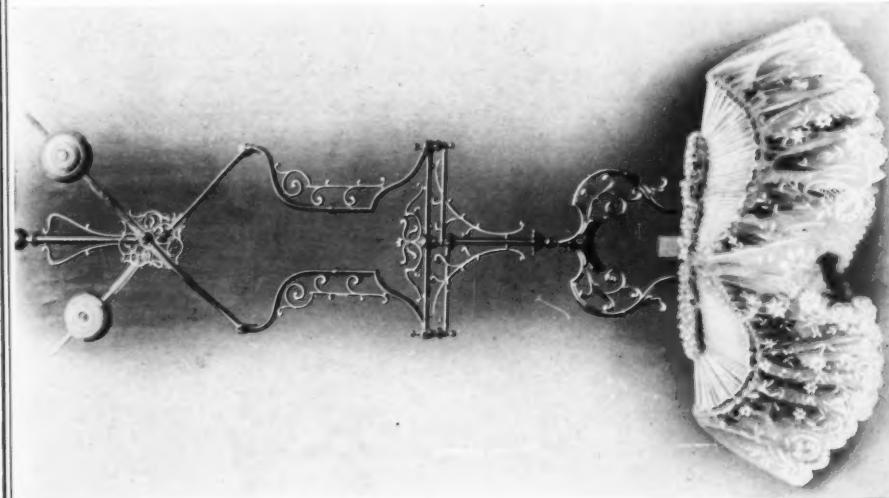
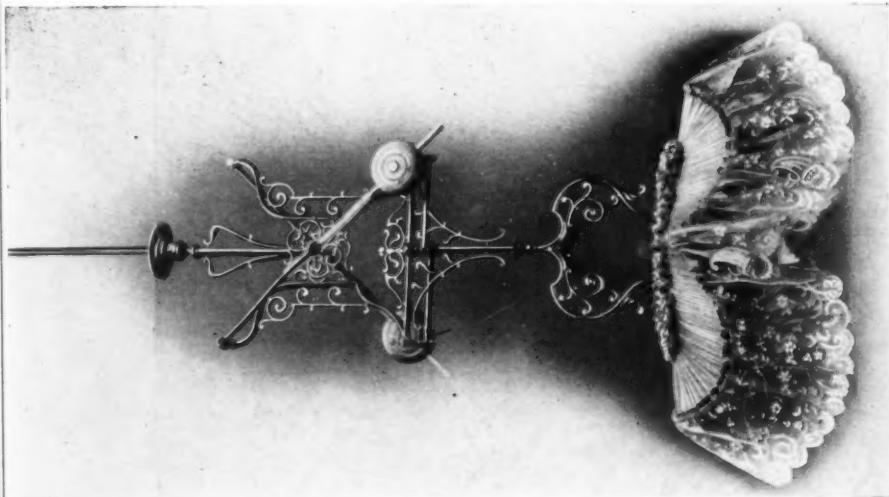


ONE AND TWO-LIGHT PENDANTS.

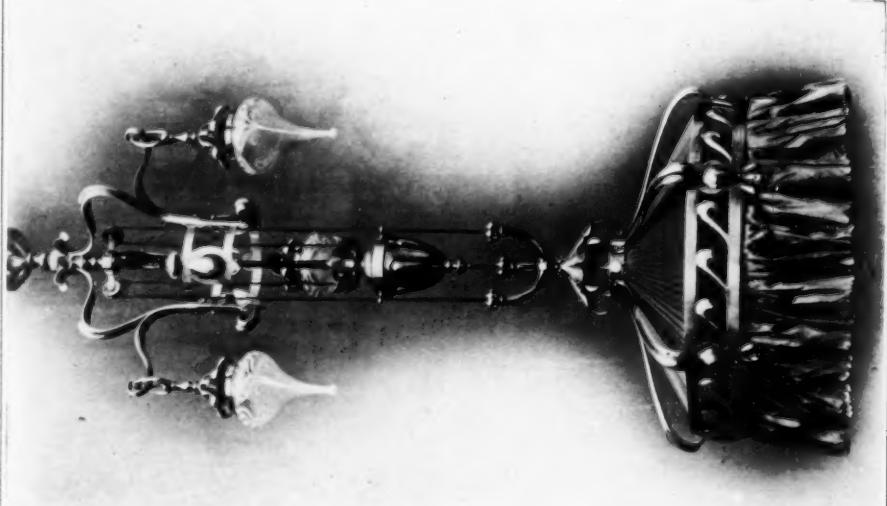
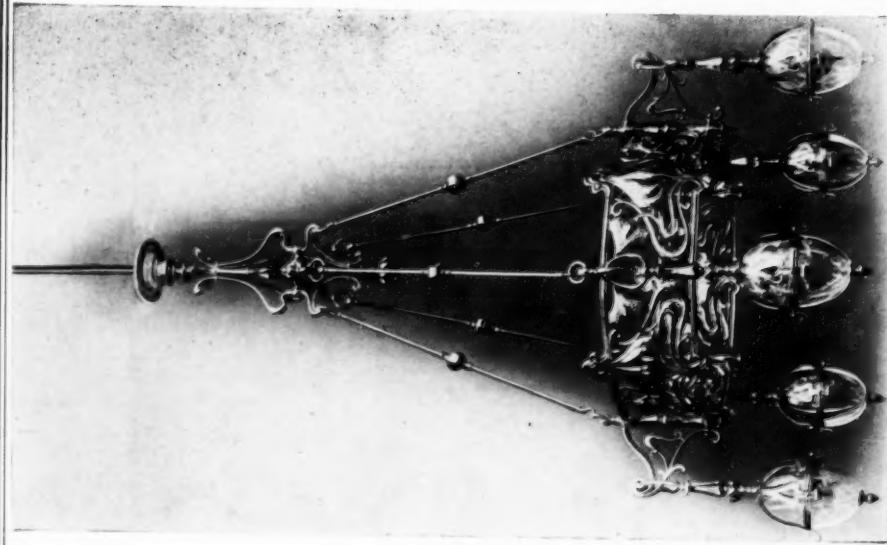


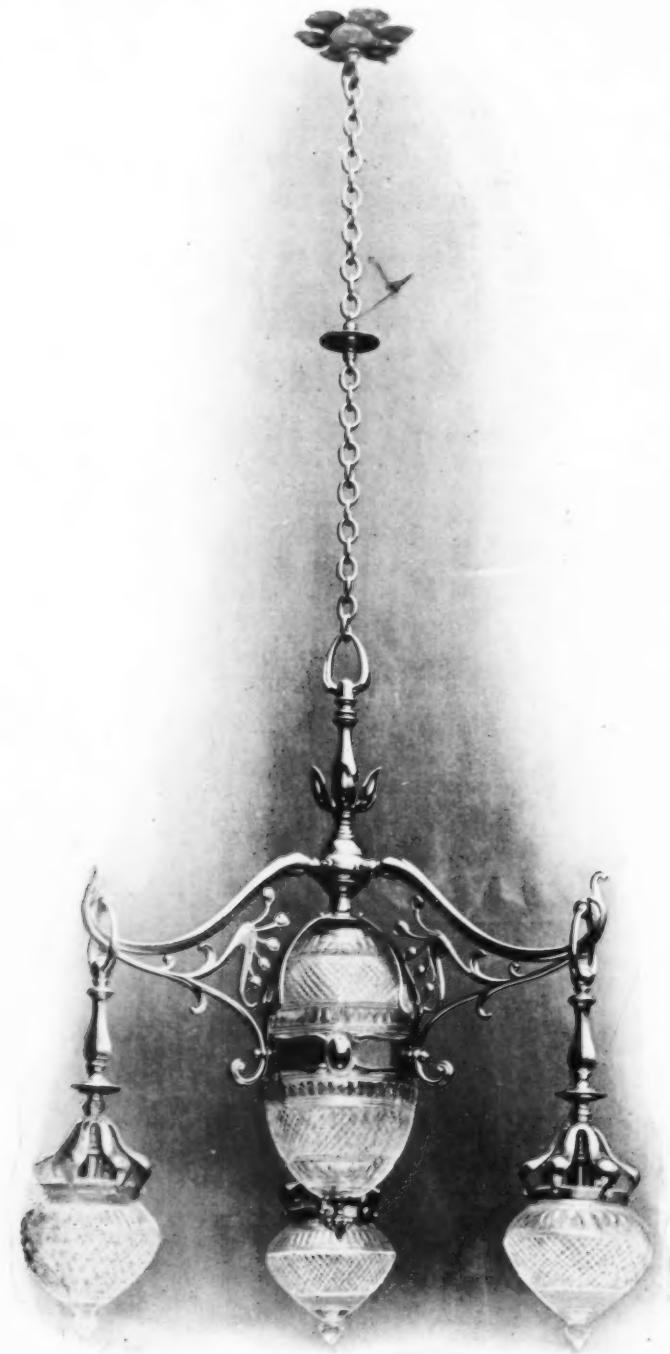
AN ENGLISH ELECTRIC FIXTURE.

ONE-LIGHT ELECTRIC PENDANTS.



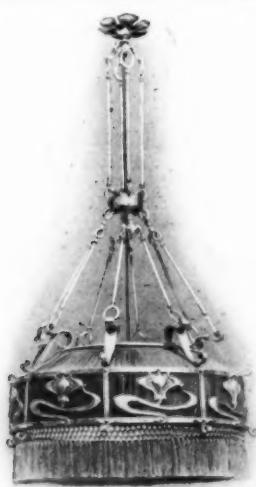
ELECTRIC FIXTURES. STYLE "ART NOUVEAU."





AN ENGLISH ELECTRIC FIXTURE.

The first principle, then, of artistic lighting is to shade the source of light from the eyes, and at the same time to throw a good light upon the surface to be illuminated. For shops and public buildings the main object is, of course, to get as brilliant a light as possible, and the unshaded electrics and incandescents answer this purpose.



ART NOUVEAU CHANDELIER.

which only a few years ago were considered as relics of a former age. Now that these same lustre pendants and bead fringes are the "latest thing," and consequently are being sold at high prices, we should be only too glad to own these authentic chandeliers of ancient date, instead of the copies of them, with which we poor modern people are obliged to content ourselves. The French, who are extremely conservative, still use wax candles in these lustre chandeliers, instead of having imitation candles to form gas burners. This system of lighting is very effective in a house which is furnished throughout in French style, but nothing is more incongruous than lustre chandeliers and candelabras in rooms furnished in "Modern Art" fashion.

In England nearly every house which has not electric light has the incandescent burners. When these burners came into general use the great drawback to them was the fragility of the mantle, as the jarring caused by the drawing up and down of the slide chandelier was sufficient to break this delicate mantle. The new burner was therefore fitted to fixed pendants, but the light was then unsuitable for dining-rooms as it was too high up and women declared it on that account to be "unbecoming."

As in ninety-nine cases out of a hundred a woman's word is law with regard to the artistic arrangement of the home, something had

In the homes, however, it is an absolute necessity that the lighting should be arranged with all due regard to the comfort of the inmates. In French houses where electric light has not been introduced, oil lamps are still the order of the day. Gas is very much used for kitchen purposes and for hall lighting, but as a rule the old-fashioned oil lamp pendants still reign supreme for the dining table, and oil lamps or candles for the drawing-room. The lamp and candle shades are exquisite and the wall brackets and candelabras for the lamps and candles in keeping with the style of each room. In many of the French homes we see those lustre pendants and bead fringes, at

back we laughed heartily, as being

to be done in order to reconcile the incandescent burner and its feminine adversaries.

One of the leading English firms for electric and gas fittings undertook the great task, and the "Surprise Pendant"—a chandelier specially designed for the incandescent burner—was soon patented in every important country. By means of this ingenious invention the light can be brought down within a few inches of the table, and can be pushed up high out of the way when not in use. By a touch of the finger and without the slightest jerk, it can be brought to the edge or centre of the table, for it is so perfectly balanced that it remains in any position to which it is moved, within a three feet circle. When raised to its greatest height the light is three feet six from the ceiling, and when at its lowest, it is nearly eight feet below this.

The light is shaded by a patent shade which effectually screens the eyes and at the same time diffuses the light, so that a single burner, consuming four feet of gas an hour, will thoroughly well light a room 18 by 14 feet, giving off one-third of the heat and products of combustion, which a three-light chandelier would give off, and at the same time throwing more than eight times the amount of light on the table.

By this system the air is kept pure, the ceilings and decorations free from injury by smoke, and the maximum of light and comfort is attained at the minimum of expense. In England, the "Surprise Pendant" is now universally used, and it has also been adapted for electric light. For drawing and dressing rooms, libraries and offices, wall brackets on the same principle are made, so that the light may be moved about to any position required. Photographers and dentists find it of great service in their work, as they can move the pendant to any position and wherever it is placed it will remain stationary.

Gas has not hitherto been used in the private apartments of King Edward, but these Surprise Pendants have now been largely adopted in the lighting of Sandringham House. The same system has been carried out in York Cottage, the residence of the Duke of York.

So greatly has the convenience of this pendant been appreciated, that the inventor decided to adapt it to the electric light, and as far as is possible it is now being manufactured in various styles in order to suit any rooms.

A patent ceiling fitting is used for these pendants, which permits them to be fixed either to a wooden ceiling block; or screwed on to iron pipe in the ceiling or hung from the ceiling without any alteration whatever. It is impossible to damage or twist the wires when turning the pendant in a horizontal direction and the ceiling fitting

is so arranged as to completely insulate the pendant from the building.

The same firm has now gone largely into the manufacture of electric and gas fittings of the Art Nouveau.

After passing through all the old English styles, and the more or less ornate styles of the various French epochs, particularly the Louis XV. and Louis XVI. with their beautiful scrolls, gilding and floral designs, their lustres and the effective cut glass bowl pendant which has lately come into such favor for electroliers, something entirely new was wanted.

"Modern Style" was introduced and was soon in vogue with some of the crudest and most grotesque designs which it was possible to invent.

All this, however, has been gradually modified, and the latest evolution is the Art Nouveau, which now reigns supreme and seems likely to hold its own for some time to come.

Some of the most beautiful gas and electric fittings are now made in this new style, and the very latest thing of all is the new iron work either in natural coloring, finished black or silvered, and this is, of course, specially suitable for the original designs of the Art Nouveau.

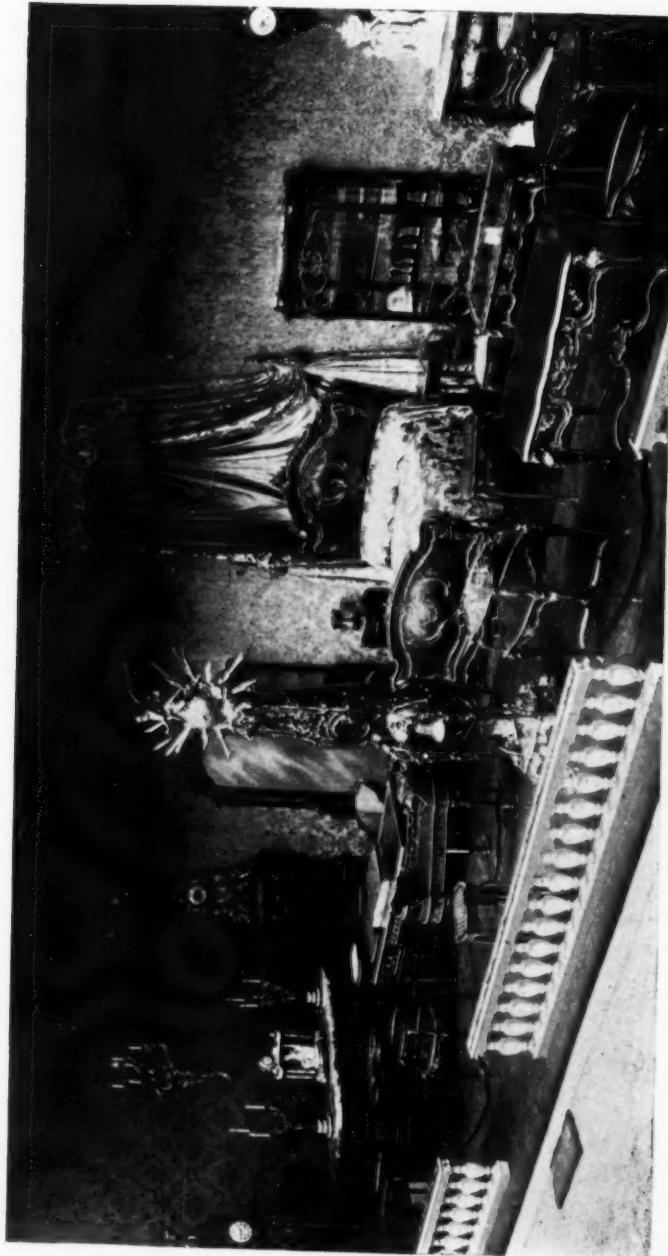
*A. Hallard.*



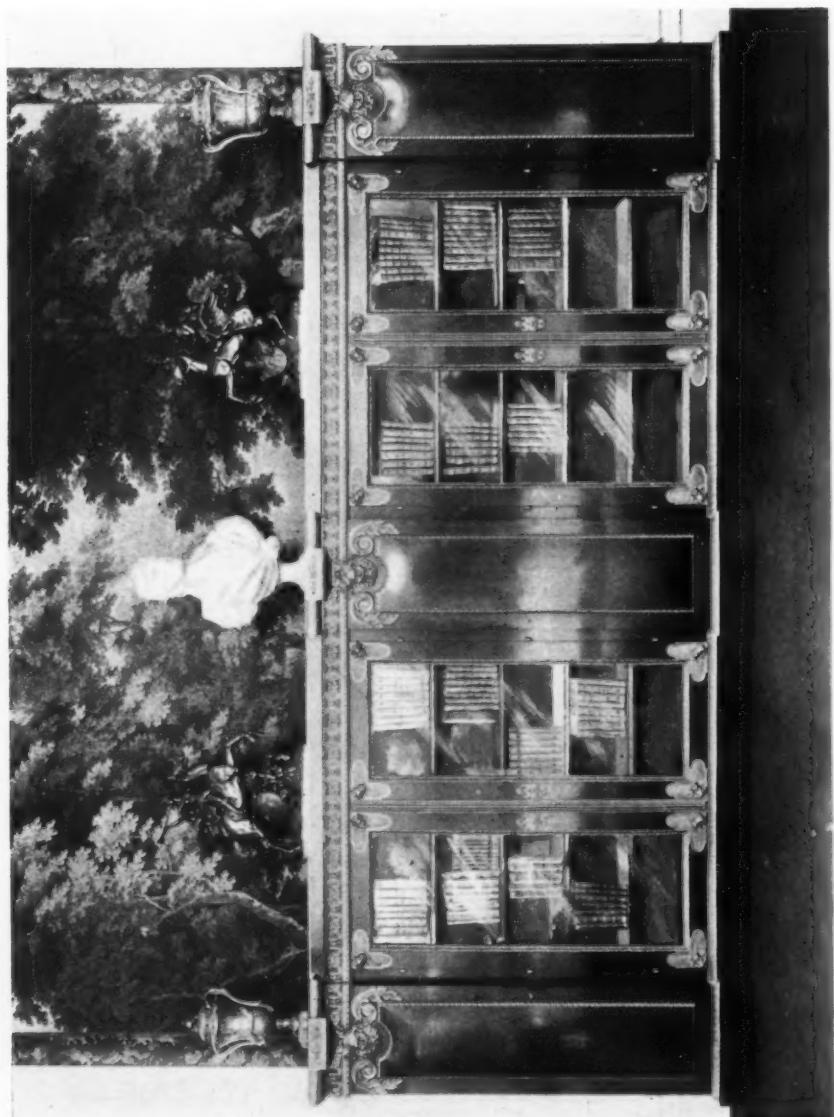
## THE FURNITURE EXHIBITION IN PARIS

THE Furniture Exhibition held at the close of the year in the Grand Palais of the Champs Elysées was an immense success and the American furniture manufacturers would no doubt have a similar result if they opened an exhibition on the same lines as the French one in Madison Square Garden. The idea of this enterprise originated with M. Guiffrey, the Director of the Gobelins Tapestry Manufactory, M. Fenail, the well-known art collector, and M. Ferdinand Calmette, who is both an artist and an author.

About a hundred of the most beautiful pieces of tapestry made at the Gobelins were hung on the walls of the spacious first floor galleries of the Palace, and never have these wonderful specimens of handiwork been shown to such advantage. They were hung in chronological order and the soft colorings of many of the oldest pieces were still very beautiful. Some of the best tapestries of the Louis XIV. epoch were entirely composed of about forty shades of color. Later on the celebrated chemist, Chevreul, created some hundreds of new shades for wools and silks, but as these were not durable, the present Director, M. Guiffrey, uses as many shades as are strictly necessary and full, rich colors as much as possible rather than the so-called aesthetic shades which came into vogue after the Revolution. The tapestries exhibited belonged to the



A VIEW OF M. LINKE'S EXHIBITS.



BOOKCASE, STYLE LOUIS XIV.

Janson, Designer.



A CLOCK.

Linke, Designer.

seventeenth, eighteenth and nineteenth centuries and were copies of the paintings of Le Brun, Mignard, Boucher, David, Baudry and other great masters. The illustration we give of Moses is from a piece of tapestry executed in the workshop which was established in the Louvre in 1603, by permission of Henri IV. It is from a painting by Simon Vouet, the most celebrated artist of that epoch. The border of this piece is very remarkable, as the designs are all different.



A LOUIS XV. WRITING TABLE.

Linke, Designer.

The corridors outside the tapestry rooms were filled with various exhibits in the way of furniture and decorative art.

The specimens from the Sèvres manufactory were among the most beautiful of the ornaments. A very novel collection of leather-work was shown by Mlle. Henriette Massey, velvet cushions with leather appliquéd work and an extremely handsome curtain of leather with a bold design in relief and a heavy fringe of plaited leather cut in narrow strips. There was also an effective screen in this collection. Unfortunately, the design of the curtain is scarcely visible in a photograph, as the leaves are in shades of brown and green, and the curtain itself of green.

The Boule School of Work showed some very fine carved wood designs and one or two quaint pieces of furniture. The ground floor of the palace was entirely given up to furniture, decorative art and model kitchens.

M. Linke's stand was one of the most attractive, and he showed some similar pieces of furniture to those for which he won the gold medal at the Paris Exhibition of 1900. Most of his furniture is of dark wood with bronze mountings of the Louis XV. and Louis XVI. periods. Many of the copies of historical furniture are so

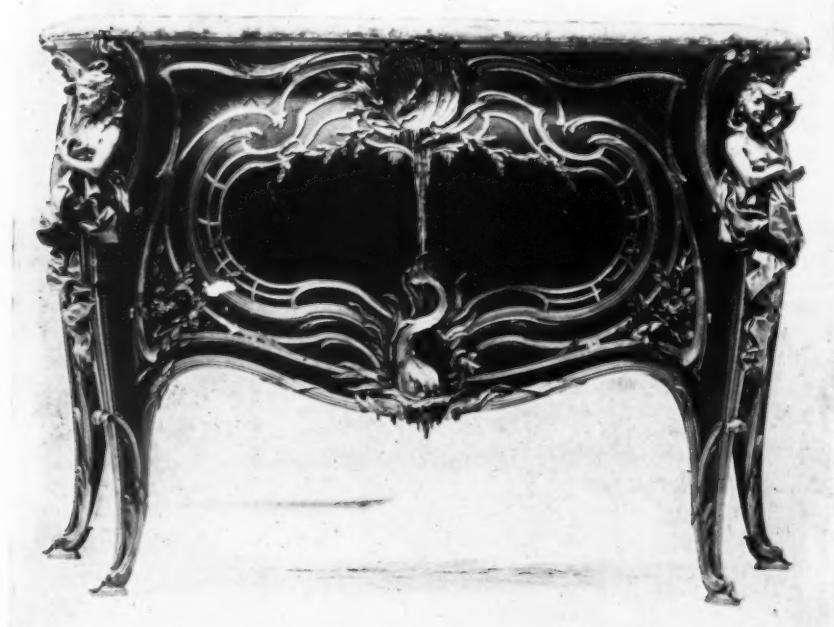


A COMMODE, LOUIS XV. STYLE.

Linke, Designer.

new looking that they appear crude and incongruous, but everything on this stand was harmonious and subdued in coloring and style. The clock, of which we give an illustration, stands upon a base of marble. The four legs are entwined with branches of oak and apple tree. A Cupid is just about to strike a blow on the bell of Time, while the Moon smiles down upon him. Higher up the Gallic cock is crowing at dawn, and above that the fingers of the clock mark the hour on the globe, which represents the world, while Time dominates all with his pitiless scythe. The Commode of dark wood and bronze with two sculptured figures represent Modesty and Coquetry. Another Commode of Louis XV. style represents the chief characters in the Barber of Seville. At the top

is the Count Almaviva. At the two corners are Figaro and Rosine smiling at each other. Below are Basile and Barthollo, whilst in the centre appears Cupid brandishing his torch to prove that he is the real master of the comedy. The Louis XV. writing table is one of the richest pieces of furniture exhibited by M. Linke. Our illustration represents the back of the table, which is more ornate than any other part. At the two ends are sculptured figures of Science and Art protecting Abundance in the form of a young girl, whilst in a frame of flowers, fruit and corn a landscape appears. Agriculture



A COMMODE, LOUIS XV. STYLE.

Linke, Designer.

is plowing the fields, whilst Commerce is represented as a ship sailing over the seas and in the horizon is the sun rising and forming a halo around the picture. On either side of the front of this table are two sculptured children representing Vigilance and Discretion, whilst branches of oak and laurel leaves are intertwined all around. A small writing table for a lady's boudoir is finished with a cabinet for stationery, upon which a Cupid is seated.

At the Janson stand there was some very handsome furniture, among other things a writing table of dark wood with bronze mountings and clock fixed to the upper part, and a bookcase of

Louis XIV. style, of which we give an illustration. It is in satin wood with bronze mountings.

There were also various new inventions in the way of office and

library fittings. The new bookcase invented by M. Galante, the well-known surgical instrument maker, is a very ingenious contrivance. With these bookcases the shelves can be moved to fit any sized book. The framework is of wood with two uprights of iron on each side. On these uprights the shelf supports are fixed, and underneath each support are springs with rings attached to them. By pressing these two rings together precisely as we do with scissors, the support can be raised or lowered and the shelf thus arranged to fit any sized book.

These Etnalag bookcases are made in

every kind and the shelves with supports are sold separately as required. It is a most ingenious invention, and a great improvement on the old notch system, as the shelves are moved so easily.

The kitchen installations were very compact, and some of the new cooking stoves are very great improvements on the old ones. Modern Hygiene had its place with heating apparatus for bath, shower bath arrangements and wash-hand stands of many new kinds. The Salamander is a kind of movable fire grate; it can be wheeled from room to room and fixed into the fireplace. It is charged once a day with coke, and in this way goes on burning all the winter through at a cost of from six to ten cents a day. This stove is a very favorite one in France, as the flame can be seen, which is not generally the case with heating stoves. It warms the room better than an ordinary open fire, is kept going much more easily and is not as dangerous.

The Salamander stand had also a new bath on view. When not in use, this bath, which is fixed on to a slab, closes up and has the appearance of a wardrobe. This bath, the illustration of which we give, is called the Siren.

The Table of Indoor Games exhibited by the Maison Guérin is



very ingenious, and as it takes up so little room, it is also quite practical.

With regard to decorative art, some of the most beautiful things on view at the Exhibition in the way of ornaments were the pewters. There were plates, vases, jugs and ornaments of every kind, and those on the Ettlinger stand were particularly attractive. We give models of many of the objects of art on this stand, many of which are the work of very well known artists. Among the very newest ornaments were those shown by M. Dalpayrat. They were of stoneware with metallic tints burnt in. The sombre browns, greens, reds and blues were the distinguishing feature of these articles, and as the beauty was in the coloring it is impossible to give specimens.

On the whole it was quite evident from this exhibition that the Art Nouveau is making great headway in Paris.

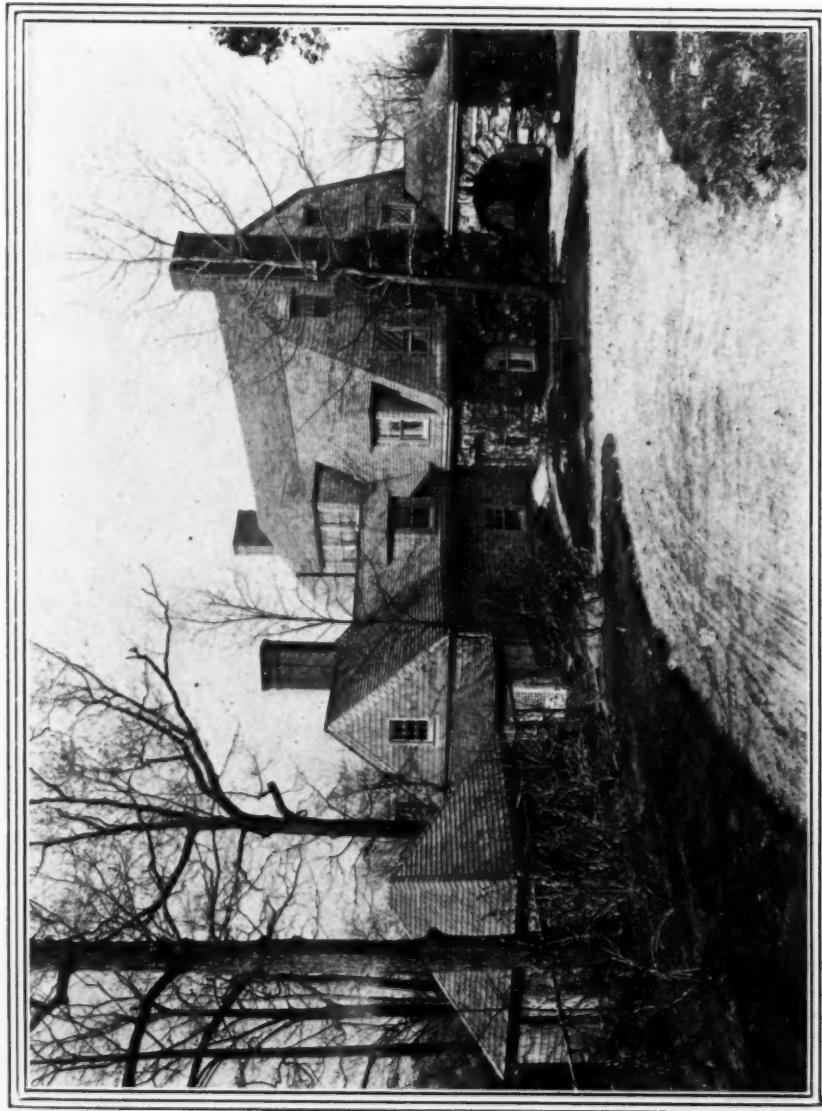
*A. Hutton.*

THE ARCHITECT'S  
PORTFOLIO  
OF  
RECENT AMERICAN  
ARCHITECTURE.  
A CHRONICLE IN BLACK & WHITE





A "MODERN INSTANCE" OF THE FEUDAL (IN WOOD).



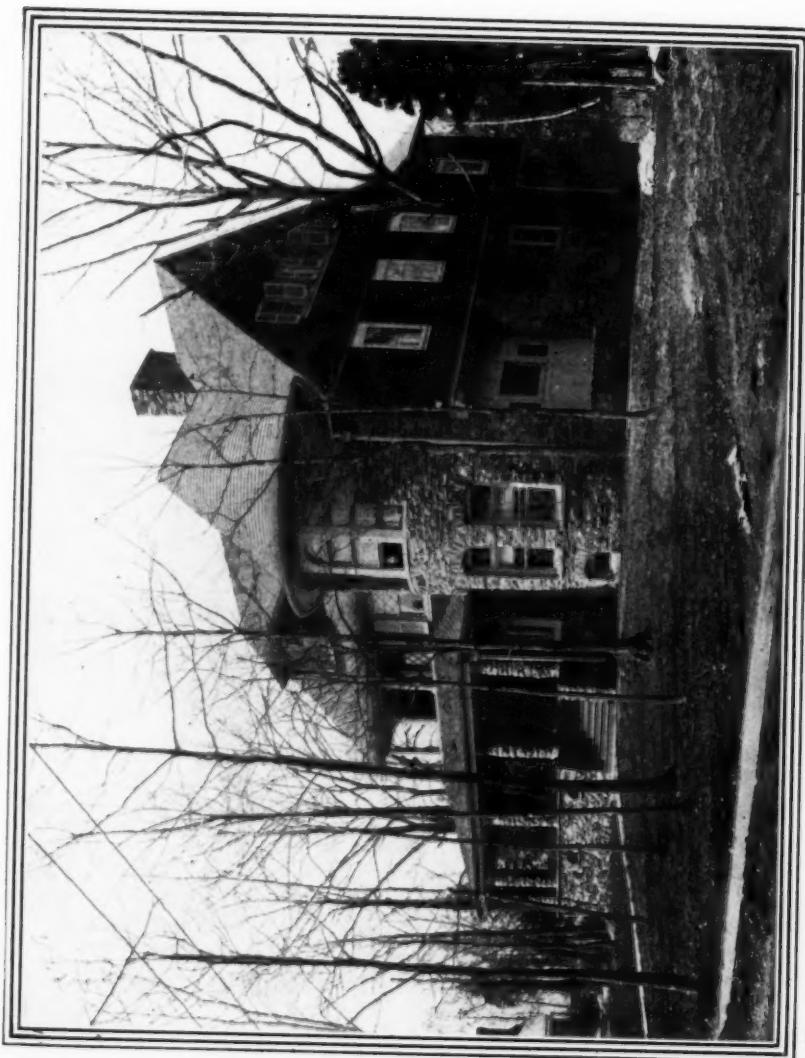
GREY ARCHES.  
Lawrence Park, Bronxville, N. Y. Mr. Fred Geller, Owner.

Wm. A. Bates, Architect.



Lawrence Park, Bronxville, N. Y. Mr. Fred Geller, Owner.  
GREY ARCHES

Wm. A. Bates, Architect.



RESIDENCE OF MR. FRED GELLER.  
Lawrence Park, Bronxville, N.Y.

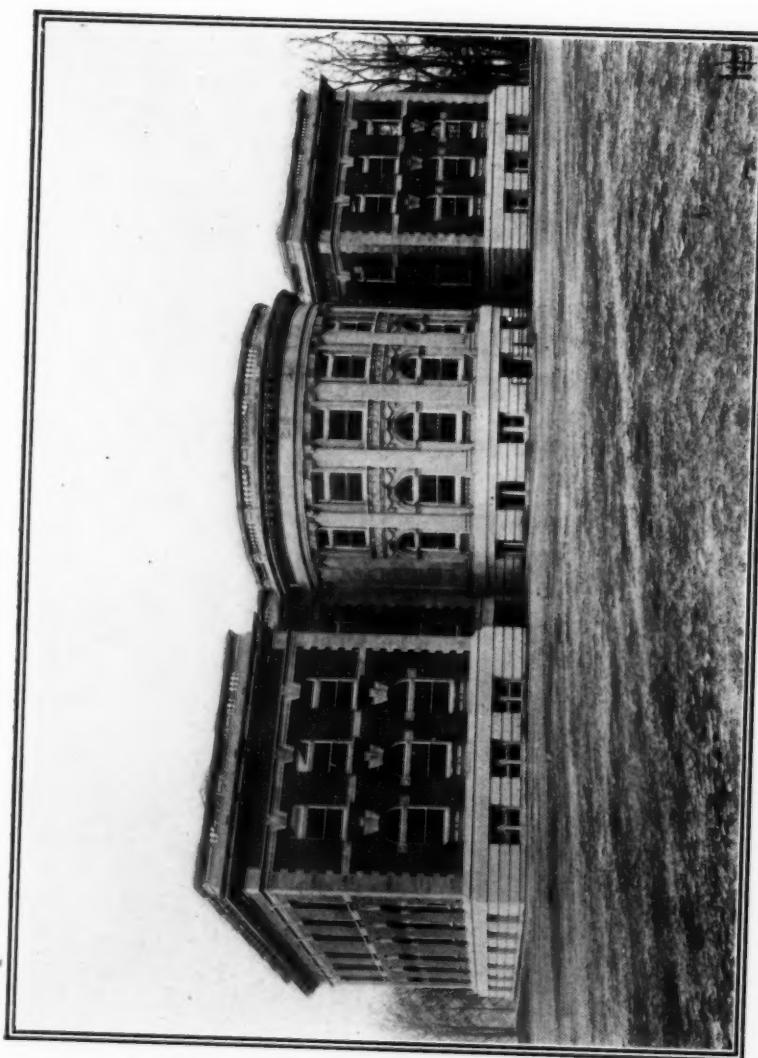
Wm. A. Bates, Architect



NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.

Front of the Administration Building, facing the Hudson.  
James B. Baker, Architect.

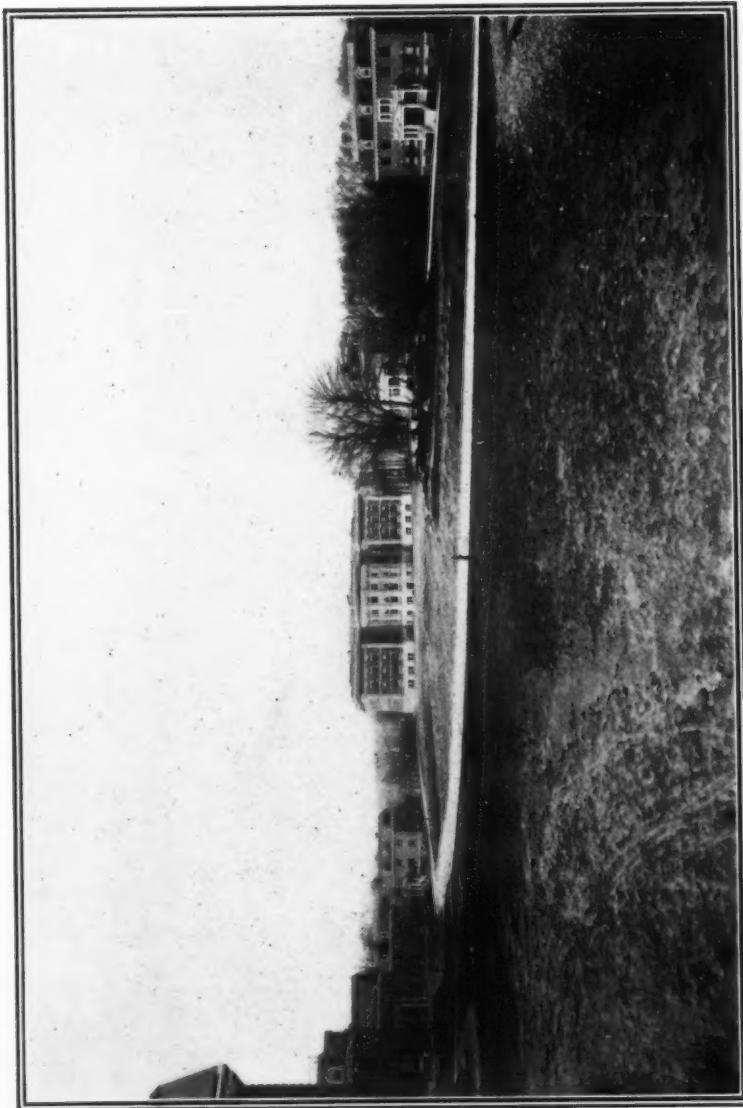
Wurts Bros., Photographers.



NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.  
Rear of Administration Building.

Wurts Bros., Photographers.

James B. Baker, Architect.



NEW YORK ORPHAN ASYLUM NEAR HASTINGS-ON-THE-HUDSON.

General Layout of Houses and Grounds, Showing Circular Arrangement.

James B. Baker, Architect.

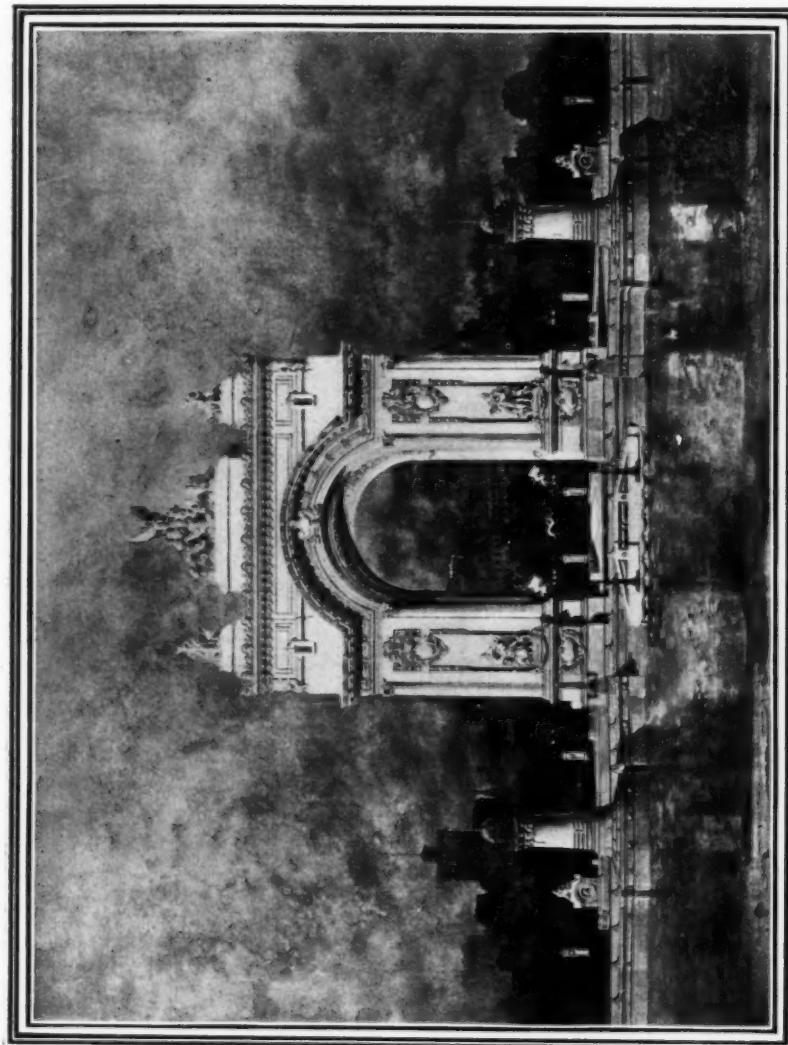
Wurts Bros., Photographers.



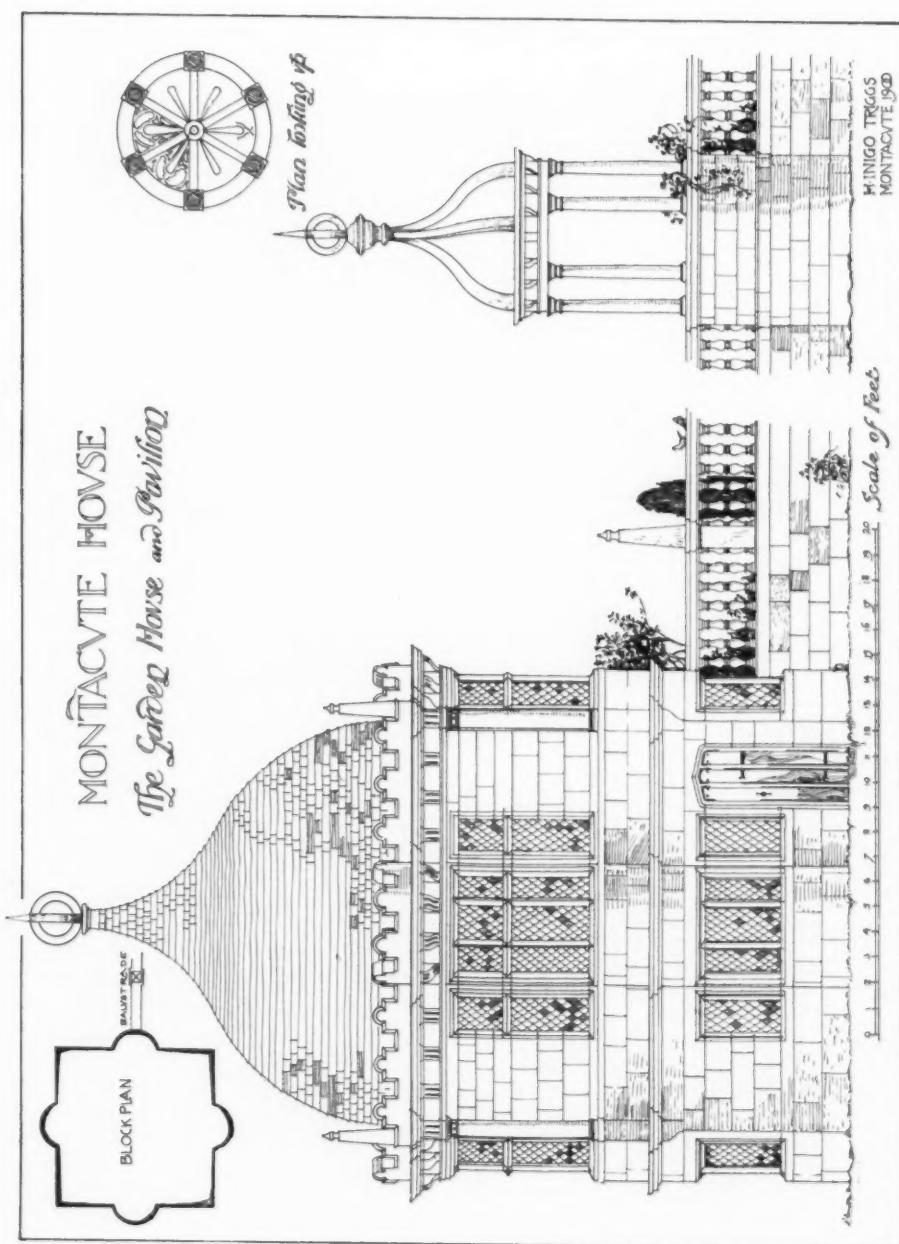
IRON WORK, HANOVER NATIONAL BANK.  
Executed by Richey, Browne & Donald. James B. Baker, Architect.



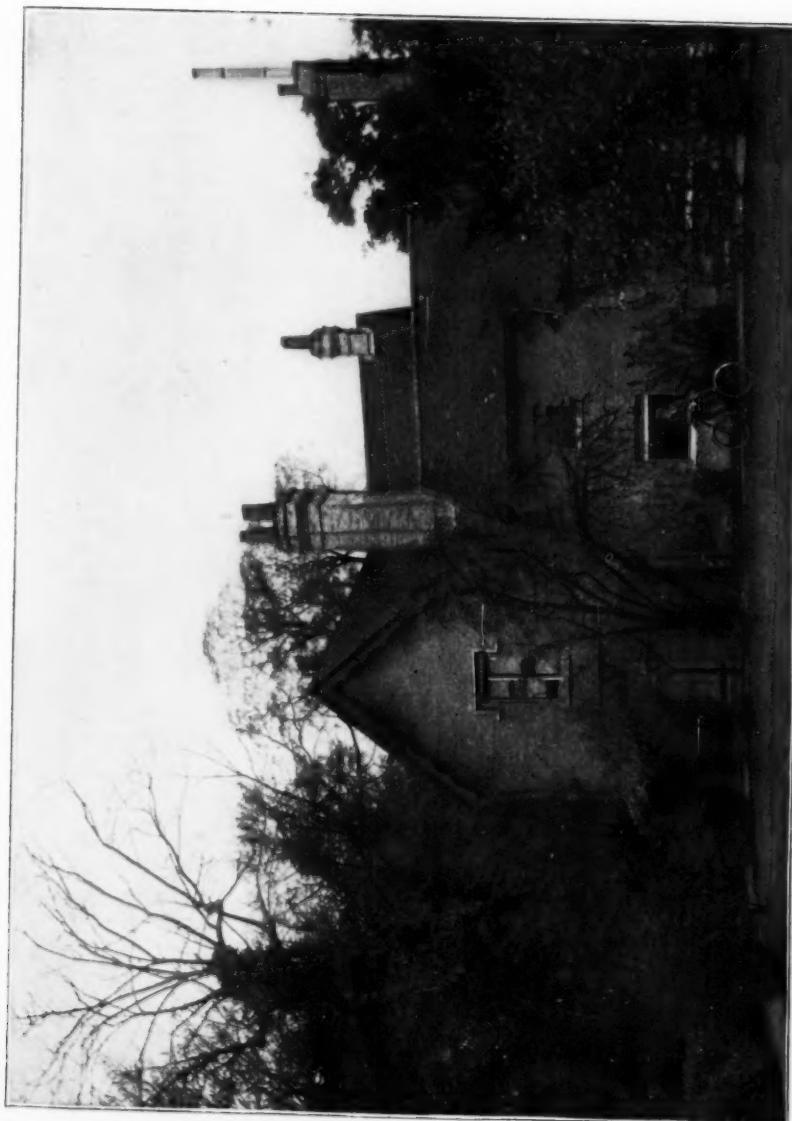
BRONZE WORK, HANOVER NATIONAL BANK.  
Executed by Richey, Browne & Donald. James B. Baker, Architect.



DESIGN FOR ENTRANCE GATE TO NEW YORK CITY AT THE BATTERY.  
Ernest Flagg, Architect.



THE GARDEN HOUSE AT MONTACUTE HOUSE, ENGLAND.



OLD ENGLISH FARM, SURREY, ENGLAND.

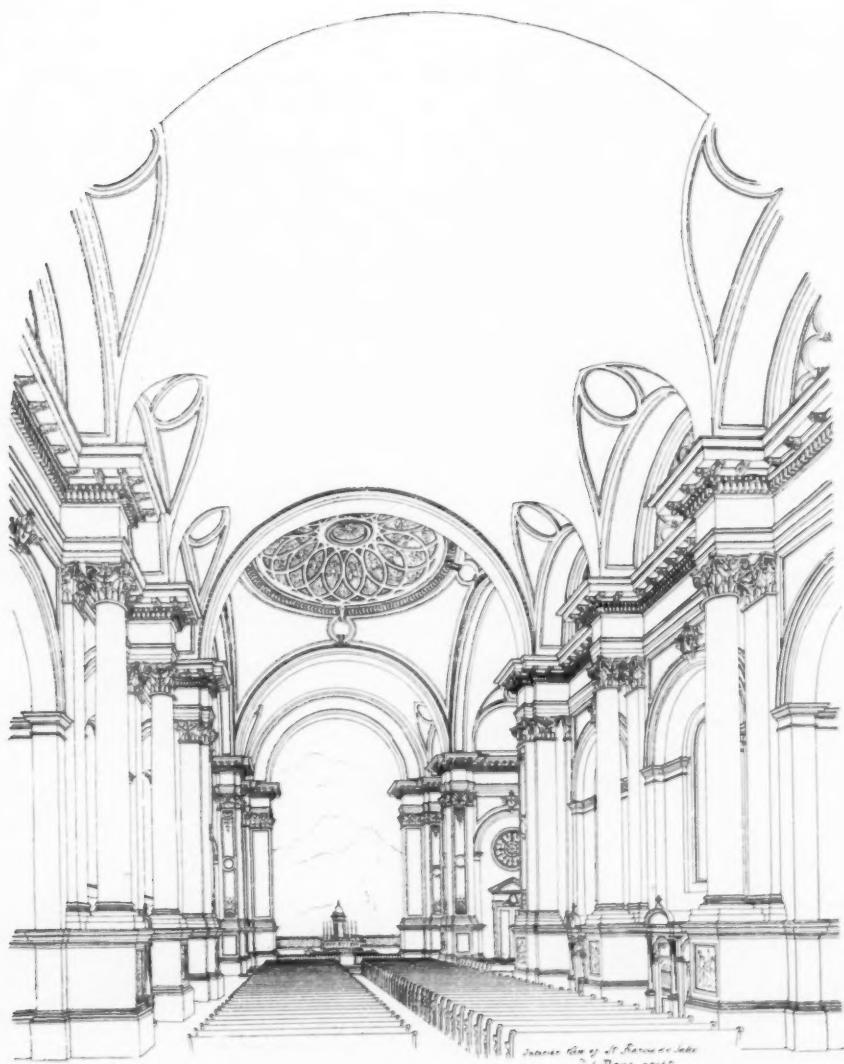


PARISIAN APARTMENT HOUSE.

Rue du Faubourg, S. Honoré, and Rue La Boëtie, Paris.

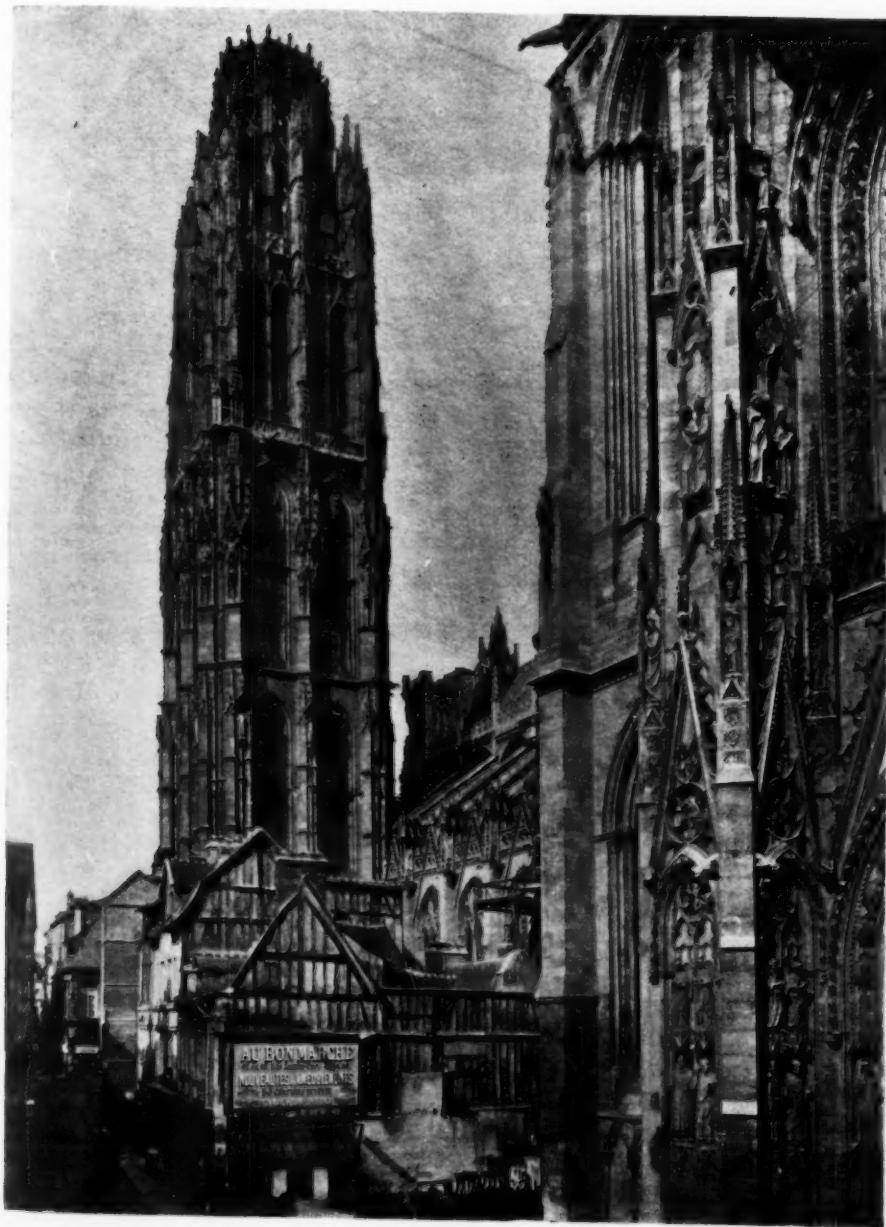


No. 270 BOULEVARD, RASPAIL, PARIS.



INTERIOR OF ST. FRANCIS DE SALES, BROOKLYN.

R. L. Daus, Architect.



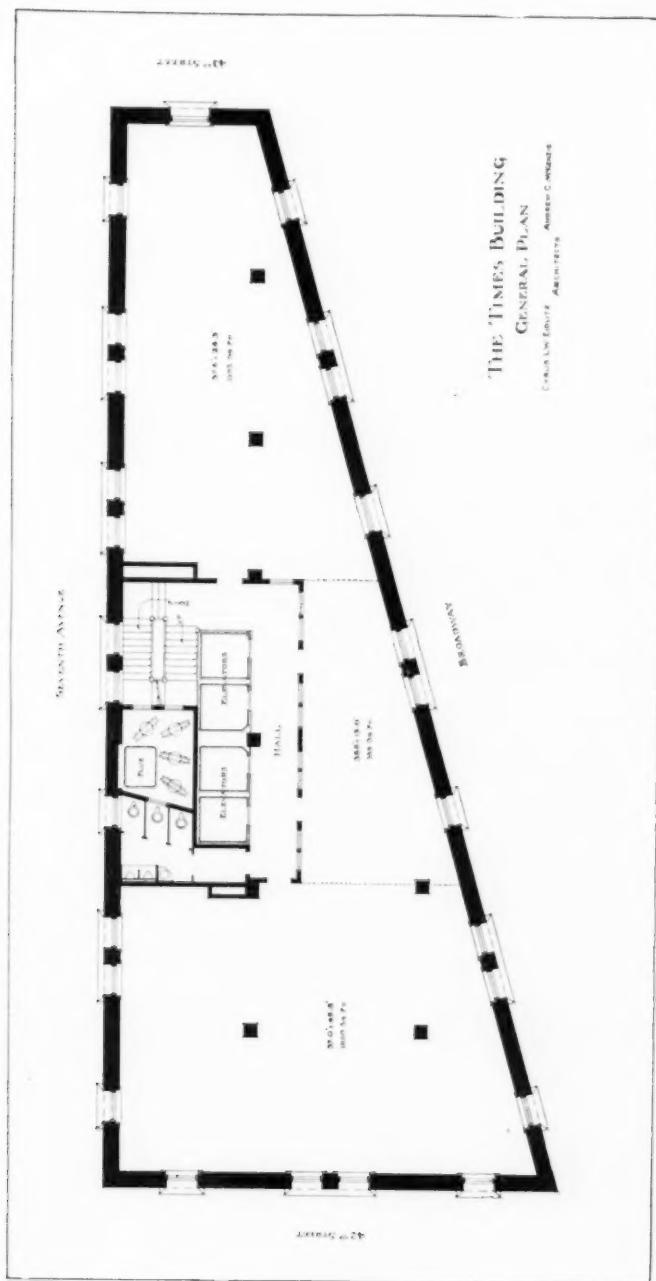
SAINT OUEN, ROUEN, FRANCE.



THE NEW YORK TIMES BUILDING.

Cyrus L. W. Eidlitz, Architect.

Broadway and 42d Street, New York City.



FLOOR PLAN OF THE NEW YORK TIMES BUILDING.

Broadway and 42d Street, New York City.

Cyrus L. W. Eidlitz, Architect.

## TECHNICAL DEPARTMENT.

---

### AN INTERESTING AMERICAN INDUSTRY.

If there is any one article for which the Orientals have been noted for ages, it is for their rugs. As makers of artistic and serviceable floor coverings they have built up a world-wide reputation, and have enjoyed practically a monopoly of the better class of trade. But the Orient is a great many miles from this country, where people want things in a hurry, and of recent years conditions have changed to such an extent that the profitable manufacture of rugs of the very highest class has been made possible in America; and, as might be expected, the opportunity has not been neglected.

Nineteen years ago the Persian Rug Manufactory started to make hand tufted and chenille Axminster rugs to order, and what was at first in the nature of an experiment, has proved to be not only a success but a pronounced and unqualified one. The advantages claimed for rugs made in this country over the Oriental goods are several. In the first place, rugs of any size or shape can be made, to fit any room, hall or stairway; and as the time required to finish an average rug is only from four to eight weeks, troublesome and costly delays are avoided. And then, again, architects' or decorators' sketches and color schemes can be followed exactly, making it easy to have rugs made in special patterns and colors to harmonize with wall coverings, hangings and furniture. Very often the only inharmonious note in a room is produced by an inappropriate rug or carpet, and no matter how large a stock one has to choose from, it is seldom possible to find ready made just the combination of pattern, size, shape and color required.

The wools and worsteds used in the manufacture of these rugs are of the very best, and are dyed separately for each rug with the fastest vegetable dyes. Consequently every rug retains its color perfectly, and their wearing qualities are not surpassed by any rugs made.

A visit to the show-rooms of the Persian Rug Manufactory at 898 Broadway, New York, will surely be repaid, even if one goes without the slightest intention of ordering a rug. The exquisite pattern and coloring of many of the specimens shown are a revelation to any one who has never to his knowledge been brought face to face with these American-made fabrics.

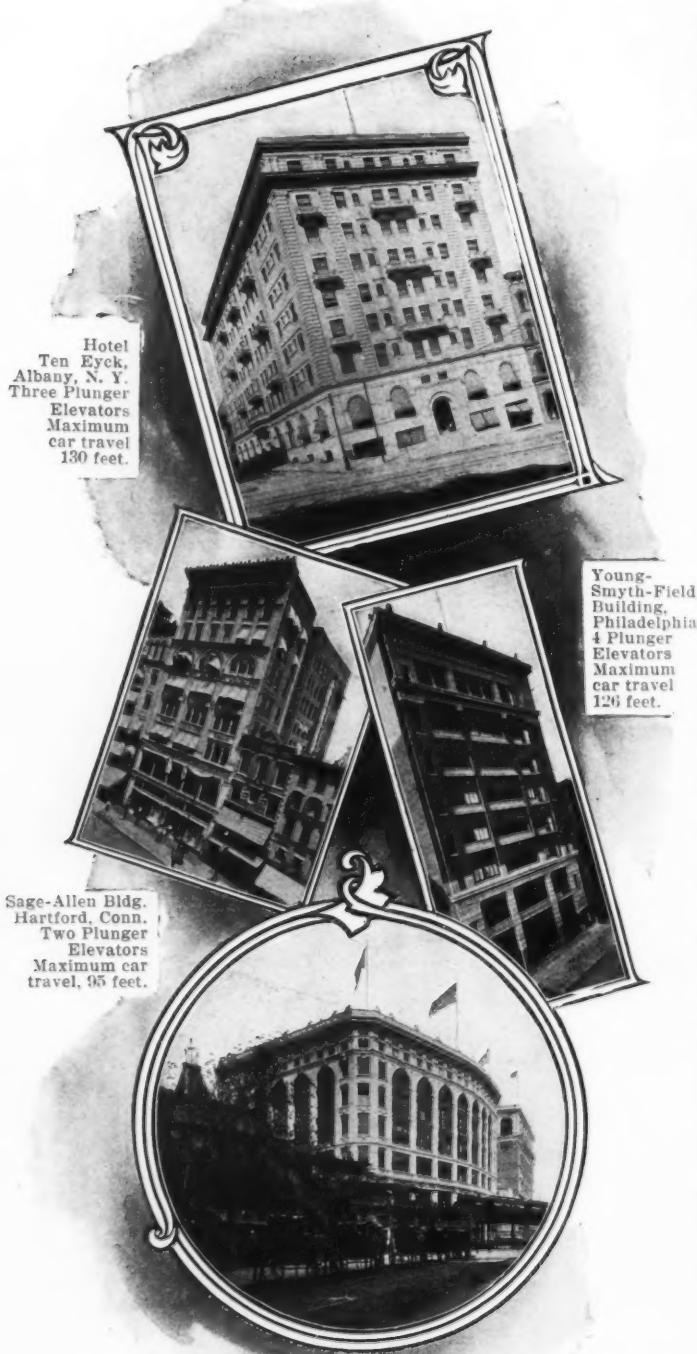
Many elegant residences, clubs, public buildings, hotels and yachts furnished with rugs made by this company bear witness not only to their durability but to the good taste displayed in the choice

of designs and colorings, while the rich depth of the pile produces a sumptuousness beyond compare.

French, English, German or Italian designs are as well handled as the Oriental.



This elliptical hand-tufted rug, 15 x 27.7 feet, contains 1,400,000 hand-tied knots. The work of six girls for five months was required to make it. Twenty-five shades of worsted were used, and the finished rug weighs over 200 pounds.



Saks Building, Herald Square, New York. Eleven Plunger Elevators.  
Maximum car travel, 134 feet.

Some  
Representative  
Buildings

Equipped  
with

Plunger  
Elevators

Manufactured and  
Installed by

Plunger  
Elevator  
Company

These illustrations and the figures showing the car travels demonstrate that the Plunger elevator is suitable for the highest buildings. By utilizing the latest methods of drilling, no difficulty is experienced in sinking the cylinder in which the plunger travels to any required depth.

Neither has the Plunger elevator any limitation as regards speed. In some of our installations the elevators travel at 600 feet per minute, although somewhat slower speeds are generally preferred.

Write for Catalogue

Plunger  
Elevator  
Company

Worcester, Mass.

SALES OFFICES

NEW YORK, 156 Fifth Avenue  
BOSTON, 373 Washington St.

PHILADELPHIA,  
1101 West End Trust Bldg.

LILLIBRIDGE, N. Y., 28-397.